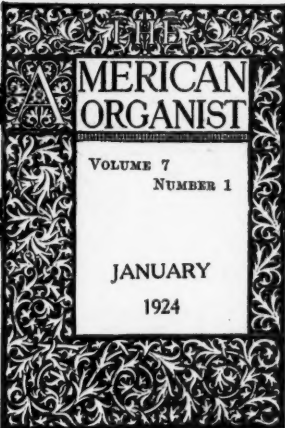


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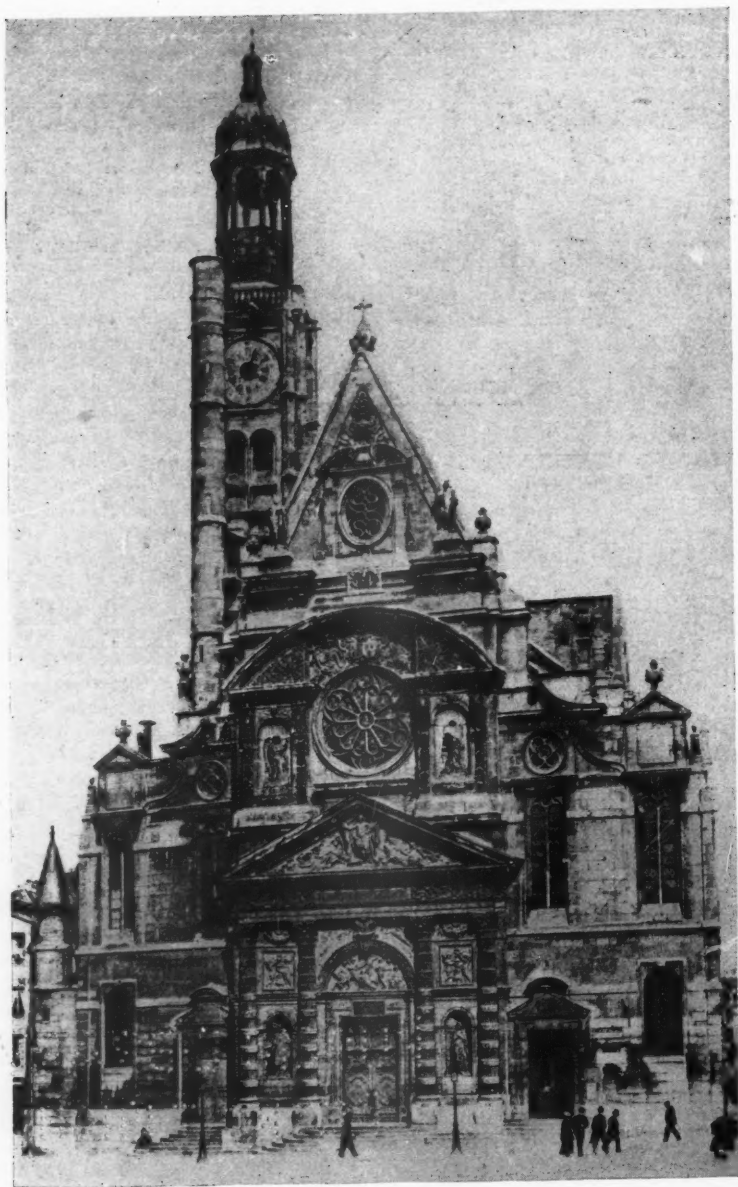
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ST. ETIENNE DU MONT CHURCH, PARIS

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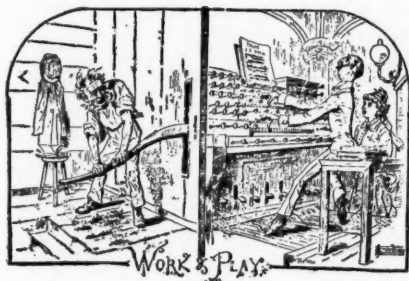
# THE AMERICAN ORGANIST

VOLUME 7

JANUARY 1924

NUMBER 1

## Editorial Reflections



### Handels

FIRST in the mind of every man and woman is success, though to define it would sometimes be difficult. I do not know a man who has ever said to me that he desires his son to follow in his own foot-steps and become a professional organist. There may be some and undoubtedly are, but I have not found them.

This is a reflection on the profession; but it is hardly any different from similar attitudes in every other profession with the lone exception of the ministry, and for some unearthly reason most ministers seem to desire that their sons follow in their foot-steps and become in turn ministers. Whether this is the famous holy zeal, or only conceit, I cannot say.

What has the organ profession to offer a young man or a young woman? I have said about all I have to say in answer to this question in my talks of some months ago. Since then I have changed my views but a little; that little has been forced upon me by unusual developments, unusual successes of the past few months. When our sanest figures allot a concert organist fifty thousand dollars as the maximum gross income in one season of less than half a year

and twenty thousand as the minimum, with net profit certainly more than ten thousand for a few months' work, it is rather convincing evidence in favor of the profession as a creditable field of endeavor for men and women of not the average initiative but somewhat better than the average. When a comparatively young man, by reasonable diligence, consistency, and constancy can build up a stated income of enough to support himself and a family, and then add to it by teaching and recitals almost an equal amount, the profession is not to be discounted too greatly.

So it may be a good thing to measure the length, breadth, and depth of the factors contributing to success in the realms of the profession of the organist. The new year is just beginning; the weather for a great number of us is cold and snappy, mild and comfortable for the rest of us; churches, theaters, recitals, are in full bloom. What more could one wish?

Mr. Edwin Lyles Taylor says that the public seems more ready to forgive lack of balance than lack of variety, which means that the public values variety above the finer points of organ playing, and that, in the nature of the case, is exactly the situation. There is a wealth of suggestion in this; it is worth pondering for many serious minutes, long enough to inaugurate a line of thought that will take effect in controlling the direction of our efforts in future warfare.

Variety is to be earnestly sought in every direction: in registration, in rhythm, in program, in mood, in color, in dynamics. And it is so easily obtained; if inspiration is not sufficient, a dead bit of white paper and a lifeless lead pencil can work it out together. But these things, too, I have discussed to my heart's content already.

The first great fundamental of success is hard work—almost an inexcusable waste of





come back from Paris; it was artificially accelerated when his American manager and friends brought him here: and it achieved its climax when he appeared with a personality that commanded attention and a worth that at that time excelled almost all if not all other worth in organ playing—incidentally the worth was hinged on two things: staccato (as opposed to legato) and rhythm; both shocking ideas in the then-held American views of organ playing.

Bonnet came almost unknown in America as he was almost unknown also in France, if the reports of travellers are to be trusted, but he achieved fame here because of two things, perhaps three: his manager had long been famous as a wizard of advertising, his rhythm instantly became and has remained the almost perfect pattern and the revelation of true organ rhythm, and, third, his registration and style, at times, were superb and inimitable—and the three made Bonnet in America before they made him in France.

Then came Dupre—I talk of our visiting artists instead of native to avoid the jealousies which might arise otherwise, and certainly would be pardonable. The ethics of the world proclaim that a man may offer as a gift anything he desires and we may not criticize, but if he offers for sale anything whatsoever it is the privilege of all to weigh in the balance, to appraise. Dupre came to America only because he had by stupendous efforts of his own achieved a distinction in all France that has not been paralleled in any other country the world over so far as the organ profession is concerned. That native fame carried to America, perhaps first and chiefly through Mr. Walter Squire's report of it in these pages some years ago. Then Dupre was virtually unknown in America; afterwards his fame began to increase as traveller after traveller returned with a knowledge of his position in France; tongues began to wag, and the fame spread. The climax was approached when Dupre sat down to the new Wanamaker console and exhibited on a most unusual organ, so different from his Notre Dame instrument, a composure, a mastery of the unusual monster-organ, and a mastery of himself and his memory, that at once made him a hero to the mob and won him the respect of the profession; his unusual command of improvisation, also based on sheer worth, won him something deeper in the hearts of his brother professionals.

Well and good for a start, and a better start than ever a predecessor had. Upon this foundation a clever manager built an advertising propaganda that was perfectly legitimate and within the bounds of correct ethics. The result? Dupre is now on a second record-breaking tour in America and getting prices timid American artists would not think of asking.

What did it? Publicity. Advertising. Most of it free, but a creditable amount purchased in the most logical advertising pages. And the advertising was, as it should be, followed up by the manager with live reading matter, news and particulars of the movements of the subject himself.

Now in the dear dead days of long ago the advertiser didn't buy advertising, he was given that as a sop; he bought reading space in the body of the publication, in the space which not the advertising manager but the editor should have controlled. It did not matter much then as it matters little now, for the public, that is, the responsible public, is pretty well aware of such conditions when they persist and pays scant attention to the editorial context anyway or ignores it entirely; and this brought about the complete downfall of such little pretense of honest opinion and authority which the unfaithful editor's columns might otherwise have claimed, and completely nullified the advertising values of the very items the advertisers counted so dear when they took the advertising-page sops and bought editorial space—the sort of a joke fate sometimes plays on the over-energetic. In the mean time the Government exercised a parental care, since the editors and publishers were not able or inclined to do it, and through the postoffice department did its best to put a stop to the practise by compelling publications to label such items as advertising; which cured the violent cases but left the disease germ unchecked. You see it, I see it, everywhere. And in some media it would be foolish to say that it is not legitimate, even desirable.

Go back to the small country town. There are two physicians in the town. One has a telephone, an automobile, and a nurse. The other has none of them, or one of them, or perchance two of them. Which of the two men is likely to be most successful in meeting the needs of his constituents?

Take two professional organists. Both aim to be concert organists. One associates

himself with all the organizations of the profession whether or not he can attend their meetings or benefit directly by his membership and not only buys legitimate advertising space commensurate with the position he claims for himself but he values his professional confreres enough to be anxious to bring his name to their attention, to tell them of his activity, to cultivate their friendship both through the various associations within the profession and through the more economical and direct means of the publications devoted to the organ. The other professional locks himself in his own room and works—but so far as the rest of the organ world is concerned, he pays no attention to it, he doesn't advertise, he doesn't make any effort to interest his confreres with his own activities, he just works and with mock modesty expects the rest of the world to flock to his door and raise for him the banner he is unwilling to float on his own resources. He says it isn't necessary to advertise. He says advertising is unethical. He says nobody reads the advertisements anyway. Perhaps we may grant that nobody reads a poorly written advertisement that merely says to the reader I want your money. If we think it unethical we should ask the Royal College of Organists why they advertise persistently in England, and Westminster Cathedral might answer the same question, with supplementary answers from Courboin, Dupre, Farnam, and Yon, to name but a few men of unimpeachable courtesy in advertising who for themselves or through their managers have never yet asked of this magazine—and I presume the others can give the same testimony—anything bordering on unfair methods of advertising such as are still in fairly constant practise in the commercial world.

Pearline advertised consistently until its inventor and owner died. Its reputation was fully established by that time so the new manager decided to curtail on the advertising. A few years later a competitor bought up the whole works for a few thousand dollars. I wonder why Packard, Elgin, Spearmint, Cluette Peabody & Co., Tiffany, Chesterfield, advertise. Elgin makes fine watches for gentlemen of character, Spearmint makes stuff that sells for a nickle, Tiffany deals in first water diamonds and fine gold for the most exclusive families in America; I wonder if advertising is unethical and the waste of money we profes-

sional organists deem it. It's just barely possible that it is rather an indication of the successful man and not a waste of money unless the product advertised is worthless.



## Plain Business

**B**EFORE rushing into anything men and women usually count the cost.

This applies to everything but marriage—otherwise there would be no divorcees for reformers to meddle into and so few marriages that ministers would have to double their rates. Before rushing into the startling announcement that we are or intend to be concert organists we should count the cost. Even if we do not like music we can become fairly well known as concert organists, judging from present practises; if we are fond of music our chances in the future are so much the better, for then we shall play things that will be musical first and scientific last, and we shall have our public with us because we have hearts to put into our playing. But whether or not we like music we should like hard work, like to be prompt and careful of the minutest details, like to be neat, crisp, snappy, and as nearly human as circumstances permit.

But we must advertise. Whether we buy advertising space makes no difference; if we can get it without buying it, well and good. Bonnet got most of his that way, Guilment got nearly all of his that way, and Dupre got more of it that way than both of them combined; but he also, through his astute managers, purchased more of it than the others, with the net result that he secured, in competition with one of the others and a few more in the bargain, enough additional recitals to pay all expenses and bring in a neat balance besides. These additional recitals carried his fame higher and spread it broader—which is the psychology of correct advertising.

There is such a thing as spending too much money on advertising and there is the danger of spending too little. If we want to be the commander in chief we dare not adopt the equipment of a corporal, and if we are only a corporal we make a silly mess

of ourselves if we try to wear the clothes and carry the demeanor of a general. What we advertise ourselves to be speaks so loudly that the poor public is likely to pay more attention to it than we expect. If Packard advertised automobiles on a little lower tone than Overlands, people would rate the two cars accordingly, unless they owned both a Packard and an Overland, in which event they would judge for themselves. If we advertise ourselves a little lower than dentists and a great deal lower than singers, people will rate us accordingly and go to singers and dentists in their search for entertainment. And we dare not complain, for we too, even we, take people at their own estimate. Take two pianos: Steinway advertises extensively, rates Steinway above all others, and backs up the rating with consistent financial support; but the Tinkletin piano is not advertised, probably because it is not successful enough to afford an advertising appropriation, and the first we hear of a Tinkletin piano is when the department store clerk tries to sell us one. Now presuming we are educated musically, which of the two pianos will we buy if we have money to buy just what we want?

A man whose success in the profession brings him an annual income of only two thousand dollars cannot afford to invest a hundred dollars a month in the advertising mediums of his field; the public knows this. But when a man earns five thousand dollars a year, or six, or seven, he realizes that his advertising appropriation is his old age insurance, is the only policy he can write to protect his name and fame—and the public knows this only too well for our comfort. In the good old days organists were engaged to play recitals before ladies aid societies and the handsomest looking man got the job; advertising and the foundation upon which it is invariably built today, that is, actual worth, did not count. But not so today. Today men of business acumen are exploiting organists as a commercial proposition because they realize that organists, some of us, can be turned into drawing cards (if we can be sensibilized enough to put on likable programs) and we never yet knew a business man to select a non-advertised product to invest his interest in unless he was at the moment inebriated.

Just for an experiment let us take a look through our own sub-consciousness and see how we react. We want to buy gloves: the

clerk offers us Meyer's and he offers us Fittentights, both at the same price; which do we choose? Suppose we want to buy a bottle of perfume: here are Hudnut's, Colgate's, Djer-Kiss, and Dontdoit; of the four at the same price do we take a chance on the unknown Dontdoit? Here is Mobile Oil and Sniffensniper's Oil, and do we think any sensible one of us will inflict an unknown product on an automobile engine? And here is an organ builder who constantly yells at us that the public, the educated public, says that there is only one organ and that he makes it—oh far be it from him to say that, no he says he doesn't say it but the public says it at him and to him and for him, the public thrusts it upon him. Why? First because he advertises and always has advertised above the heads of his compeers and it is only the workings of simple psychology that when a man places himself for years before the public as a better workman than his fellow men he is careful to see that he does what is politely known as his darndest to be better than they—and excellence is first of all a matter of the will to be excellent.

We in the organ profession, heretofore almost exclusively devoted to the unseen service of the church—where we were subjugated beyond endurance—have had no reason to advertise, for we have had nothing to offer the public. But time developed remarkable changes in a century and in a decade the leaders of the organ profession have made heroic progress in pulling their and our professional feet out of the mire of indifference and by dint of courage have brought the organist to a new era of financial independence—and they had to do it against our own petty jealousies instead of with our hearty support—isn't it only too true?

Just because we are organists is no reason for the commercial world's turning a summersault and departing from practises that have been standard for a generation. The world judges every other man on the way he plays the game, and it judges us so. If we lose heart, get discouraged, grow indifferent, and fly off on a tangent because we expect a lightning stroke to put us on the billboard at Carnegie Hall with Paderewsky sent into the back woods—the world won't even laugh at us or pity us; it will not notice us at all. And if we think that advertising can ever take the place of worth,

or put over anything unworthy in the world of art, we make a terrific blunder and charge the public with a state of ignorance that is anything but complimentary. Advertising is not the gasoline that runs our cars; it is only the air that fills our tires and makes riding delightful for our guests, and it has just about as much or as little value as the air. But when we come down to the fact of the matter in the world of entertainment, the public, alias you and me, would much rather sit comfortably back in J 104 Carnegie Hall and listen to Hoffman or De Pachman playing a Beethoven sonata than we would Hutchinson or Borovsky even though Hutchinson or Borovsky may play it better—I do not know whether Hutchinson or Borovsky could play it better, but I do know that it is more satisfaction for you and me to hear a much-advertised and universally known man than one not so advertised and not so known. That's why you and I would be willing, perhaps, to sit through a Bach program if Dupre should play it, while we'd run a mile if either of us tried to play it to the other. Isn't that true? Would you listen to me playing a full Bach program? (Courtesy forbids my saying what I'd think of you if you should.) I certainly would not listen to you wading through a Bach program unless you offered me a brand new Packard and gave a guarantee. I should do almost anything for a Packard.

And when you and I step out on the public platform we get away from our little coterie of friendly enemies and the great wide public judges us as they judge pianists, automobile oils, and tooth brushes—and we're foolish to run off on a pout about it.

The air in our rear tire comes cheap and doesn't give us one cent in direct returns, but it makes the journey of life enjoyable. Advertising will not bring us pupils or

recital engagements or new positions. If it did any tyro could borrow a few thousand, beat us at advertising, get a fine new job and a lot of engagements and pay back his debt the first year—and then where would we be? Just as the tire air must be followed up with gasoline and shoes and oil and steering gear and brakes and a knowledge of traffic laws, so must advertising be followed up with a thousand and one things. And the thousand and one things bring the results.

One of the thousand and one things is the personal photograph. I've seen strong faces photographed as nonentities. I've seen artist's faces photographed a perfect blank. A man's face shows his character, yet the number of artists bidding for popularity who are perfectly content with photographs that look like extracts from the rogues' gallery is appalling. Pierre MacDonald will photograph you and charge you a hundred dollars for a dozen copies; but the copies, judiciously distributed through the press and reproduced in circulars, are a gilt-edged investment whose advertising worth cannot be measured. The man around the corner will photograph us for ten dollars a dozen—and make us look like thirty cents worth of petrified prunes. The personal photograph, by a Pierre MacDonald, is one of the keenest-edged tools in the hands of the skilful advertising manager.

Advertising in the art world has progressed beyond the get-rich-quick stage; the conspirator cannot use it against us today. It is a safe implement of warfare for any mature artist to handle with impunity; it won't go off unexpectedly and we always know when the thing's loaded.

## The Past - - The Future

**T**HE past is of little value except for what we may have achieved in it; the future is of no value at all until we have achieved something of it. The past we can make neither better nor worse; the future we can make either. Humanity is roughly divided into two classes: those who make their futures better; those who make their futures worse. Between the two there may be those who make neither for better nor worse, though some deny the existence of such middle ground.

The past year for *THE AMERICAN ORGANIST* has been a glorious one. Subscriptions increased 42%. In many cases the sale of copies was such that the surplus edition was exhausted within seven days of the date of publication. We know what part some of the readers played in this encouraging increase which has been the biggest in the life of the magazine; we do not know the silent part many others have played by speaking of the magazine to their organist friends and inducing new subscribers by the process of subconscious influence. Libraries, too, have increased greatly in numbers; *THE AMERICAN ORGANIST* began life with the paid subscriptions of the famous New York, Philadelphia, and Boston libraries, and the list rapidly increased. The assistance of the readers in placing the magazine on the reading tables of the main libraries of their own cities has been invaluable in increasing this high-class circulation; and in this project the magazine makes considerable concession, as announced in other columns. This list ought to grow steadily until every library of fair size in every American city of importance includes the organ profession's magazine on its tables.

And teachers have taken advantage of the fine incentive the magazine brings to their pupils to work harder and think more and grow faster; again the magazine's special assistance in this direction has been taken advantage of by nearly every organ teacher of prominence for the benefit of his or her pupils.

The advertising pages show an equally encouraging increase. Personal professional advertising has increased splendidly. Our policy towards our advertisers is one of co-operation. The advertiser's name is quite likely to be found frequently mentioned in the news pages for the good reason that the man or woman who advertises is more interested in himself and herself than the person who cannot afford to advertise or is incapacitated for other reasons, and the logical outcome of it is that the persons who are the most active in the profession are doing more things to demand report than those who are less active.

But though this is the general rule, the way nature herself works with mankind, it is not invariable, and no reader can say that his or her items or programs have been excluded from the news pages of *THE AMERICAN ORGANIST* nor that they have been relegated to any place less prominent than that given to the greatest organists of the age. Our classification of news matter and our invariable alphabetical order of presentation does not lend itself to discrimination.

To meet the unprecedented cooperation of our readers, *THE AMERICAN ORGANIST* has increased its size, there being little room for improvement in any other direction. We printed 432 pages in 1921, 551 in 1922, and 771 in 1923. Thus does cooperation on the part of the reader pay.

For 1924 we earnestly solicit an even more constant cooperation. Let's make it a growth of 84% in circulation. There are between thirty and forty thousand organists in the States and Canada whose investment of two dollars will bring them returns of a hundred percent. and upwards. Let us find them, that they in turn through the magazine may find increased joy and efficiency in their own work, and interest themselves in the profession's broadest achievements, its highest aims.

In this worthy task your active cooperation is respectfully solicited through 1924.

THE EDITORS



# • ARTICLES •

## How to Write an Organ Specification

XV.—*The Motion Picture Theater Organ*

GEORGE ASHDOWN AUDSLEY

IN the concluding portion of the preceding Article we briefly treated of our System of Divisional Stop-apportionments, as commanded by the several manual clavier of a Concert-room Organ. We have now to describe, and point out the great artistic value of our System of Sub-divisional Stop-apportionments, by means of which we render compound tonal flexibility and expression possible, and in a manner never contemplated in organ design before we introduced it, in a practical manner, in the organ we constructed about fifty-three years ago. We claim it to be the greatest advance in tonal appointment ever made in modern organ-building, and the claim has never been disputed, although the groove-loving Trade, and careless organists have not hitherto adopted it. If it had promised to be money-making, without upsetting the ordinary trade way of doing things, it would have come into use long ago. But things are moving abroad if not here, as indicated by the organ recently installed in the Regent Picture House, in Brighton, England.

Having established tonal contrast between the stop-apportionments of the several manual Divisions of the organ, the next step in our System is to subdivide each of four of those apportionments into two contrasting groups of stops. By this simple proceeding, eight Subdivisions are formed having different and more or less strongly contrasting tonalities.

In the Grand Organ the First Subdivision, comprising the double and unison foundation stops, is exposed in the usual manner; and the Second Subdivision, comprising the harmonic-corroborating and the suitable combinational labial and lingual stops, is inclosed in Swell-box No. 1, and is rendered tonally flexible and expressive.

In the Accompanimental Organ the Subdivisions are separately inclosed in Swell-boxes Nos. 2 and 3, and both are, accordingly, tonally flexible and expressive. Although the tonal contrast between the Subdivisions may be less pronounced in this Organ than in the others, it leads to the easy production of accompanimental music of a most refined and effective character.

In the Wood-wind Organ the Subdivisions are separately inclosed in Swell-boxes Nos. 2 and 3 or Nos. 4 and 5, as the special stop-apportionments of the Wood-wind and Brass-wind Organs may dictate as desirable. In the proper stop-apportionment of this fine Division the most valuable tonal contrast can be instituted between the Orchestral Flute-toned and Orchestral Reed-toned stops.

In the Brass-wind Organ the Subdivisions are separately inclosed in Swell-boxes Nos. 4 and 5. This is, of necessity, the most loudly-voiced Division of the Concert-room Organ, comprising in its stop-apportionment all the lingual stops of dominating voices; namely, the TROMBAS, TROMBONES, OPHICLEIDES, ORCHESTRAL HORN, TRUMPET, etc., attended by labial stops of varied and brilliant voices, calculated, under artistic registration, to produce compound tones having orchestral colorings of great richness and beauty; such as are impossible of creation on a single manual Division of any organ hitherto constructed on the old-fashioned, haphazard lines. Every voice in this Organ is endowed with powers of flexibility and expression, without which it would, comparatively, be of little value, viewed from the standpoint of musical art.

In the Solo Organ no subdivision is necessary; the entire stop-apportionment being inclosed in Swell-box No. 6, which imparts

flexibility and expression to all its voices.

In addition to what is outlined above, our System embraces what we have designated Ancillary Organs. These are floating tonal Divisions, specially stop-apportioned, endowed with flexibility and expression by being inclosed in separate Swell-boxes. These Organs can be brought on any one or more of the manual claviers, at the will of the performer, by merely pressing coupling Thumb-pistons; and can be tonally controlled by any Expression Levers considered most convenient at the time. The most important Ancillary is the complete String Organ formed entirely of string-toned stops. This Organ was invented by us and first introduced in the Grand Concert Organ installed in the Festival Hall of the Louisiana Purchase Exposition (1904). The reader interested in the System we have here briefly alluded to, will find it fully described in detail in our work, "The Organ of the Twentieth Century."

One, hurriedly reading what has been said regarding our System, will not readily realize its great importance, and the new world of tonal effects it renders possible and easy of production on a properly designed organ, such as is suitable for the Moving Picture Theater. The following particulars, in conjunction with what has already been said, will throw additional light on the subject.

We have shown that on the first, second, third, and fourth claviers there are eight tonally contrasting Subdivisions, seven of which are flexible and expressive and one of stationary tone. These Subdivisions can be performed on singly or in any combination the organist may select. Now, supposing that the performer draws a stop-combination in each of these eight Subdivisions and then leaves them unaltered; and, in playing, confines his hands to the first or lowest clavier, and uses the Couplers connecting, in unison, the three other claviers to the first clavier, separately or together in any order; and also the several Thumb-pistons to bring on or throw off the Subdivisions on each of the four claviers in any desirable order: it will be possible for him, without changing any stops, or removing hands while playing from the first clavier, to command no fewer than two hundred and fifty-five distinct tonal combinations; all of which, except one, will be flexible in tone and endowed with either

simple or compound expression. Although this statement is correct it is impossible to go into particulars in proof of it in the limited space at our disposal.

We are able, however, to give, by way of an example, a list showing the number and tonal character of the combinations of the four contrasting Subdivisions provided by the Accompanimental and Wood-wind Organs, which the performer has at his disposal while he confines his hands in playing to the second clavier. The combinations being quickly made by the simple manipulation of only two Unison Couplers and the Thumb-pistons, as required to bring the Subdivisions under his control, in the manner set forth in the list. It is to be understood that the Subdivisions of both the Organs are inclosed in Swell-boxes Nos. 2 and 3, as already described: and that it is necessary for the performer to operate only the two adjacent Expression Levers controlling these Swell-boxes.

#### LIST OF COMBINATIONS OF FIRST AND SECOND EXPRESSIVE SUBDIVISIONS OF THE ACCOMPANIMENTAL AND THE WOOD-WIND ORGANS.

1. First Subdivision of Accompanimental Organ with Second Subdivision of same Organ—Compound expression.
2. First Subdivision of Accompanimental Organ with First Subdivision of Wood-wind Organ—Simple expression.
3. First Subdivision of Accompanimental Organ with Second Subdivision of Wood-wind Organ—Compound expression.
4. First Subdivision of Accompanimental Organ with First and Second Subdivisions of Wood-wind Organ—Compound expression.
5. Second Subdivision of Accompanimental Organ with First Subdivision of Wood-wind Organ—Compound expression.
6. Second Subdivision of Accompanimental Organ with Second Subdivision of Wood-wind Organ—Simple expression.
7. Second Subdivision of Accompanimental Organ with First and Second Subdivisions of Wood-wind Organ—Compound expression.
8. First and Second Subdivisions of Ac-

companionimental Organ with First Subdivision of Wood-wind Organ—Compound expression.

9. First and Second Subdivisions of Accompanimental Organ with Second Subdivision of Wood-wind Organ—Compound expression.
10. First and Second Subdivisions of Accompanimental Organ with First and Second Subdivisions of Wood-wind Organ—Compound expression.

It will be realized from this list that our System of Divisional and Subdivisional contrasting stop-apportionments, and by the operation of two Unison Couplers only, the performer has at his disposal on the second clavier no fewer than ten differently constituted Swell Organs, each comprising two, three, or four differently stop-apportioned and tonally-colored subdivisions,—flexible and expressive,—calling into use only two Expression Levers, which, being conveniently located side by side, can be easily operated singly or together by one foot; or separately, by both feet, when tonal effects in contrary directions are desired—effects which can be produced of an orchestral character and of great beauty and charm. Compare what the System just described places at the ready command of the artist organist with what the modern organ-builder's one-ply method of tonal appointment provides, with two weakly-contrasting Organs inclosed in separate Swell-boxes, coupled in the unison. The performer, instead of having at his command the ten differently composed Swell Organs, having single and compound expression, as provided by our System, finds himself, as he plays on the lower clavier, with only *one* Swell Organ having compound expression, requiring the operation of two Expression Levers—the same number as is required in the control of the ten differently constituted Swell Organs possible under our System. On artistic grounds, and for the production of numerous and beautiful tonal effects and refined *nuances*, there can be no reasonable comparison instituted between the two methods of appointment.

Before proceeding to treat of the appropriate divisional and subdivisional stop-apportionments of artistically appointed Moving Picture Theater Organs, it is desirable that a classified list of the speaking stops which are suitable for such instru-

ments, be given for the guidance of the Organ Architect or the designer. From this list a selection of stops, of analogous and contrasting tones, can be made according to the size of the proposed organ. This seems necessary, judging from the glaring mistakes made in the tonal appointments, and the altogether unnecessary dimensions of the organs so strongly advocated, from purely interested motives, by organ-builders to-day. The sufferers are, on the one hand, the purchasers of such organs, who are cajoled by plausible arguments to expend unnecessarily large sums; and, on the other hand, the visitors to the Theaters, who are compelled to listen to their coarse and ear-racking sounds. The problem of devising an organ of moderate size and cost, comprehending in its tonal appointment and mechanical control all that is required, is, perhaps, not an easy one to solve: but it can be done by an accomplished Organ Architect.

In Principle IX., given in the preceding Article, it is stated: That the entire tonal structure of the organ shall be characterized by the greatest refinement. All unduly assertive and blatant voices being studiously avoided in favor of those pure voices which combine to form a sympathetic and properly-balanced tone throughout the instrument. And in Principle X., it is added: That the general stop-appointment of the true Theater Organ shall afford the largest possible variety of suitable tones, preferably of an orchestral coloring. Duplication of stops of the same tonality being positively undesirable and unnecessary.

In strict accord with these all-important Principles the following list of stops is formed, from which proper tonal appointments for organs of different dimensions can be schemed.

#### LIST OF STOPS SUITABLE FOR THEATER ORGANS

##### ORGAN-TONE

		Feet
1. DOUBLE DIAPASON	...Wood.	16
2. DOUBLE DULCIANA	...Metal.	16
3. DIAPASON	.....Metal.	8
4. ECHO DIAPASON	.....Metal.	8
5. KERAULOPHONE	.....Metal.	8
6. GEMSHORN	.....Metal.	8
7. DOLCAN	.....Metal.	8
8. DULCIANA	.....Metal.	8
9. DOLCE	.....Metal.	8
10. ECHO DULCIANA	.....Metal.	8
11. VOX ANGELICA	.....Metal.	8

48. C  
49. V  
51. V  
52. V  
53. V  
54. V  
55. V  
56. V  
57. V  
58. V  
59. Co  
60. Co

12. OCTAVE .....	Metal.	4	"
13. DOLCETTE .....	Metal.	4	"
14. DULCIANA TWELFTH .....	Metal.	2 $\frac{2}{3}$	"
15. DULCIANA FIFTEENTH .....	Metal.	2	"
16. DOLCE CORNET .....	Metal.	V. Ranks	

*FLUTE-TONE*

17. BOURDON .....	Wood.	16	Feet
18. LIEBLICHGEDECKT ....	Wood.	16	"
19. BOURDONECHO .....	Wood & Metal.	16	"
20. CLARABELLA .....	Wood.	8	"
21. LIEBLICHGEDECKT ....	Wood.	8	"
22. SPITZFLÖTE .....	Metal.	8	"
23. ORCHESTRAL FLUTE ..	Wood.	8	"
24. DOPPELFLÖTE .....	Wood.	8	"
25. HARMONICA .....	Wood.	8	"
26. MELODIA .....	Wood.	8	"
27. STILLGEDECKT .....	Wood.	8	"
28. FLAUTO AMABLE ....	Wood.	8	"
29. FLAUTO D'AMORE ....	Wood.	8	"
30. FERNFLÖTE .....	Metal.	8	"
31. HARMONIC FLUTE ....	Metal.	4	"
32. FLAUTO AMOROSO ....	Metal.	4	"
33. CLARIBEL FLUTE ....	Wood.	4	"
34. FLAUTO DOLCE .....	Metal.	4	"
35. CELESTINA .....	Metal.	3 $\frac{1}{2}$	"
36. FLAUTINO .....	Metal.	2 $\frac{2}{3}$	"
37. PICCOLO D'AMORE ....	Metal.	2	"
38. FLAGEOLET .....	Metal.	2	"

*VIOL-TONE*

39. GEIGENPRINCIPAL ....	Metal.	8	Feet
40. SALICIONAL .....	Metal.	8	"
41. VIOLE CELESTE .....	Metal.	8	"
(Two ranks)			
42. GEIGENOCTAV .....	Metal.	4	"
43. SALICET .....	Metal.	4	"
44. VIOL TIERCE .....	Metal.	3 $\frac{1}{2}$	"
45. VIOL TWELFTH .....	Metal.	2 $\frac{2}{3}$	"
46. VIOL FIFTEENTH .....	Metal.	2	"
47. VIOL CORNET .....	Metal.	IV. Ranks	
(Sordino)			

*ORCHESTRAL STRING-TONE*

48. CONTRABASSO .....	Wood.	16	Feet
49. VIOLONE .....	Metal.	16	"
51. VIOLONCELLO .....	Metal.	8	"
52. VIOLINO .....	Metal.	8	"
53. VIOLINO SORDO .....	Metal.	8	"
54. VIOLINO VIBRATO ....	Metal.	8	"
55. VIOLA DA GAMBA ....	Tin.	8	"
56. VIOLA D'AMORE .....	Tin.	8	"
57. VIOLA D'AMORE .....	Tin.	8	"
(Tuned sharp)			
58. VIOLETTA .....	Tin.	4	"

*ORCHESTRAL REED-TONE*

59. CONTRA-OBOE .....	Metal.	16	Feet
60. CONTRAFAGOTTO .....	Wood.	16	"

61. FAGOTTO .....	Metal.	8	"
62. CORNO DI BASSETTO ..	Metal.	8	"
63. CLARINETTO .....	Metal.	8	"
(Orchestral)			
64. ORCHESTRAL OBOE ...	Metal.	8	"
65. SAXOPHONE .....	Metal.	8	"
66. COR ANGLAIS .....	Metal.	8	"
67. OBOE D'AMORE .....	Metal.	8	"
68. CLARINETTO QUINTA ..	Metal.	5 $\frac{1}{3}$	"
(Sorda)			
69. OBOE DECIMA .....	Metal.	3 $\frac{1}{5}$	"
(Sorda)			
70. OBOE OTTAVA .....	Metal.	4	"
71. MUSETTE .....	Metal.	4	"

*ORCHESTRAL BRASS-TONE*

72. CONTRA-TROMBONE ...	Metal.	16	Feet
73. DOUBLE TRUMPET ....	Metal.	16	"
74. TROMBONE .....	Metal.	8	"
75. TRUMPET .....	Metal.	8	"
76. HORN .....	Metal.	8	"
77. DULCIAN .....	Metal.	8	"
78. EUPHONIUM .....	Metal.	8	"
79. CLARIN SORDINO ....	Metal.	4	"

*INDETERMINATE-TONE*

80. VOX HUMANA .....	Metal.	8	Feet
81. COMPENSATING MIXTURE			
Metal. IV. Ranks			

*PERCUSSION-TONE*

82. CARILLON .....	Tubular Bells		
83. HARP .....	Wood Bars		
84. CELESTA .....	Metal Plates		

The list furnishes the names of a carefully considered series of stops, from which selections can be made for the tonal appointments of organs of all dimensions desirable for the Theaters in which they are to be installed. In selecting stops for the separate Divisions of an organ, the designer should specially consider their proper tones, with the view of securing as great a range of contrasting voices as possible, and a perfect balance throughout the instrument. Refinement of tone must never be overlooked, for this is a quality very rarely to be found in Theater Organs, never in those of a certain vulgar class.

We may now direct attention to suggestive schemes of organs adapted to the requirements of Theaters of different classes and dimensions. It stands to reason that although very large and expensive instruments are in no cases necessary, as has already been pointed out, organs should in all cases be carefully and artistically schemed and proportioned with reference to the dimensions

and acoustical properties of the buildings in which they are to be installed. It is desirable to bear in mind that while they must be specially adapted to furnish the accompanimental music proper for the Moving Picture Theater, they may be called to join with, or support, an orchestra. We cannot in the space at our disposal, go fully into all matters involved, but we shall endeavor to point the way to the solution of the major questions that may present themselves.

We may properly commence our practical examples of general appointments and stop-apportionments of organs, according to our System of compound flexibility and expression, with the scheme for an instrument of small size, but in all respects sufficient for Theaters of ordinary or moderate dimensions. Its tonal appointment—in its possible and almost inexhaustible range of artistic and impressive effects and delicate *nuances*—affords the accomplished musician organist every element he can reasonably desire in the artistic rendition of appropriate and refined accompanimental music. Musical noise—the beloved of the ordinary theater organist—has not been aimed at, and indeed, has not been made possible, in our scheme. We do not desire that any organ of our design, however large it may be, should have the objectionable power of driving musicians from any part of a Theater, as in the instance of the "organ demonstration" alluded to in our first Article. Such is surely not the office of a Theater Organ, or a desirable accomplishment on the part of its organist. It will be wiser to construct organs on which such crude, bellowing, and blatant sounds cannot be produced at the will of a tasteless performer. Think of it, ye who unwisely order unnecessarily expensive organs for your Theaters, and pay dearly for bad work.

#### THEATER ORGAN

AUDSLEY SYSTEM—COMPOUND EXPRESSION

#### PEDAL ORGAN

AUDSLEY-WILLIS PEDAL CLAVIER  
Compass CCC to G = 32 Notes.

#### EXPRESSIVE DIVISION

- |                                 |      |
|---------------------------------|------|
| 1. DOUBLE DIAPASON ... Wood. 16 | Feet |
| (44 Pipes)                      |      |
| 2. VIOLONE ..... Metal. 16      | "    |
| (44 Pipes)                      |      |
| 3. BASS FLUTE ..... Wood. 8     | "    |
| (From No. 1)                    |      |

- |                    |          |   |
|--------------------|----------|---|
| 4. BASS VIOL ..... | Metal. 8 | " |
| (From No. 2)       |          |   |

#### AUXILIARY EXPRESSIVE DIVISION

- |                                  |      |
|----------------------------------|------|
| 5. LIEBLICHGEDECKT .... Wood. 16 | Feet |
| (From No. 10)                    |      |
| 6. CONTRAFAGOTTO ..... Metal. 16 | "    |
| (From No. 17)                    |      |

#### MANUAL ORGAN

TWO CLAVIERS

Compass CC to C' = 61 Notes

#### FIRST DIVISION—UNEXPRESSIVE

- |                     |          |      |
|---------------------|----------|------|
| 7. DIAPASON .....   | Metal. 8 | Feet |
| 8. CLARABELLA ..... | Wood. 8  | "    |
| 9. OCTAVE .....     | Metal. 4 | "    |

#### SECOND DIVISION—EXPRESSIVE

Inclosed in Swell-box No. 1.

- |                                   |                     |   |
|-----------------------------------|---------------------|---|
| 10. LIEBLICHGEDECKT .... Wood. 16 | Feet                |   |
| 11. GEMSHORN .....                | Metal. 8            | " |
| 12. KERAULOPHONE .....            | Metal. 8            | " |
| 13. MELODIA .....                 | Wood. 8             | " |
| 14. ORCHESTRAL FLUTE .. Wood. 8   | "                   |   |
| 15. HARMONIC FLUTE .... Metal. 4  | "                   |   |
| 16. PICCOLO D'AMORE .... Metal. 2 | "                   |   |
| 17. CONTRAFAGOTTO .... Wood. 16   | "                   |   |
| 18. ORCHESTRAL OBOE .... Metal. 8 | "                   |   |
| 19. CHIMES .....                  | (25 Tubular Bells.) |   |

#### I. TREMOLANT

#### THIRD DIVISION—EXPRESSIVE

Inclosed in Swell-box No. 2.

- |                                   |          |      |
|-----------------------------------|----------|------|
| 20. BOURDONECHO .....             | Wood. 16 | Feet |
| 21. GEIGENPRINCIPAL .... Metal. 8 | "        |      |
| 22. VIOLONCELLO .....             | Metal. 8 | "    |
| 23. VIOLINO .....                 | Metal. 8 | "    |
| 24. VIOLE CELESTE ..... Metal. 8  | "        |      |
| 25. GEIGENOCTAV .....             | Metal. 4 | "    |
| (Sordino)                         |          |      |

- |                                  |                   |   |
|----------------------------------|-------------------|---|
| 26. VIOL CORNET .....            | Metal. III. Ranks |   |
| 27. ORCHESTRAL HORN ... Metal. 8 | Feet              |   |
| 28. CLARINETTO .....             | Metal. 8          | " |
| 29. HARP .....                   | (49 Wood bars)    |   |
| 30. CELESTA                      |                   |   |

#### II. TREMOLANT

#### CONTROLLING ACCESSORIES

##### COUPLERS

- |   |
|---|
| 1. Second Clavier to First Clavier—Unison Coupler     |
| 2. Second Clavier to First Clavier—Octave Coupler     |
| 3. Second Clavier to First Clavier—Sub-octave Coupler |
| 4. First Clavier to Pedal Clavier—Unison Coupler      |
| 5. First Clavier to Pedal Clavier—Octave Coupler      |
| 6. Second Clavier to Pedal Clavier—Unison Coupler     |



### ADJUSTABLE COMBINATION PISTONS

- 1-2-3-4-5-0...Placed under First Clavier.  
Operating on all Stops, and  
First Clavier to Pedal Clavier  
Coupler.
- 1-2-3-4-5-0...Placed under Second Clavier.  
Operating on all Stops, and  
Second Clavier to Pedal  
Clavier Coupler.
1. Balanced Expression Lever to Pedal Organ Swell-chamber.
  2. Balanced Expression Lever to Swell-box No. 1.
  3. Balanced Expression Lever to Swell-box No. 2.
  4. Balanced Crescendo Lever, operating on all stops from First and Pedal Claviers.
  5. Reversible Lever Operating First Clavier to Pedal Clavier Unison Coupler.
  6. Reversible Lever operating Second Clavier to Pedal Clavier Coupler.

On first reading the Specification given above, the organist or organ-builder, acquainted only with the old-fashioned method of tonal appointment, will in all probability fail to grasp its full significance. For although the appointment of the Pedal Organ does not appear strange, beyond the unusual powers of expression and tonal flexibility imparted to it, that of the Manual Organ shows a radical departure from the organ-builders' present invariable way of doing things, now hundreds of years old. We know of only one organ constructed on the same system as that set forth in the present Specification, and that was designed by us in the year 1906. The following particulars will fully explain the system on which the tonal appointment is schemed.

### PEDAL ORGAN

The two complete stops of contrasting tones and the two derived octave stops might, under the usual way of treating the Pedal Organ, be considered sufficient for so small an instrument; but, without a proper means being taken to secure the graduation of tone, as required to meet artistic demands, we maintain that a satisfactory condition could not be established. We secure this invaluable property of tonal flexibility by inclosing the stops in a Swell-chamber. This inclosure we consider necessary; for we hold, on artistic grounds, that it is proper and logical for the Pedal Organ to be expressive; and that it is wrong to have a

stationary and unexpressive bass to a moving-toned and expressive tenor and treble in the organ. Such an anomalous condition could not for a moment be tolerated in the orchestra. We are well aware, from long experience, that organ-builders of to-day, as in the past, and organists who, accustomed to Pedal Organs as commonly appointed, apathetically view the matter and consider our method an unnecessary and ultra-refinement. To further aid our Pedal Organ, at very little expense, we borrow the lower 32 notes of two manual stops inclosed in Swell-box No. 1. Although very desirable, these are not essential to the special stop-apportionment. We, accordingly call them Auxiliary. They should not be used when they interfere with manual stop-combinations. It must be conceded that the present prevailing practice of forming a Pedal Organ by a wholesale borrowing from manual stops is a pernicious one, directly causing the degradation of this all-important Division of the instrument.

It is perhaps unnecessary to point out to the musician organist that the endowment of the Pedal Organ with powers of tonal flexibility and expression, by the simple inclosure in a properly constructed Swell-chamber, multiplies its tonal resources and its value in the artistic rendition of high-class organ music far more than tenfold. It is essential that the Swell-chamber be so constructed that when its shutters are closed a *piano* effect only is produced, without any tendency toward annihilation of tone.

### MANUAL ORGAN

The general appointment and stop-apportionments as set forth in our Specification differ so widely from those invariably obtaining in organ-builders' and organists' Specifications, prepared on time-worn and for the most part undesirable lines, that a full description is necessary.

It will be observed that although the Organ is furnished with two manual claviers no special stop-apportionment is provided for either one. This is the first radical departure from the ordinary method hitherto adopted. It will also be observed that the manual stops are arranged in three Divisions of contrasting tonalities; two of which are rendered tonally flexible and expressive by inclosure in separate Swell-boxes. To one who scans the Specification for the first time, without any previous information re-

specting it, be he organ-builder or organist, the peculiar arrangement just mentioned will, in all probability, appear confusing and without any definite aim. He will not be prepared to learn that it would enable the performer to produce countless tonal combinations and compound effects of great value and beauty, absolutely impossible on any two-manual organ hitherto designed, by any organ-builder or organist, on old lines; and that with the greatest ease, and under the combined powers of flexibility and compound expression. To make these statements clear, it is desirable that the appointment of the Console be fully described.

**THE CONSOLE**—The Pedal Clavier, of the Audsley-Willis pattern, occupies the usual position; and over it, in a central position, are the balanced Expression Levers controlling the Pedal Organ Swell-chamber and the two Manual Organ Swell-boxes. These are of a plain quadrangular form, measuring 4 inches by 10 inches; placed  $\frac{3}{4}$  inch apart, so that two adjoining ones can be operated with one foot when necessary. The Pedal Organ Lever occupies the left position; and the Crescendo Lever is placed on the right, 2 inches from the others, and separated by a slightly projecting plate of brass. The Coupler Levers occupy adjoining convenient positions. The two Manual Organ Claviers are of the overhanging pattern, set as close together as practicable and convenient. Over these in the form of half an ellipse, are arranged the Draw-stop and Coupler Tablets. In the center are the Couplers; and arranged on each side, in exactly similar order, are the tablets commanding all the stops of the Pedal and Manual Organs and TREMOLANTS. These tablets are, accordingly, in *duplicate*, and herein lies the great advantages of this System, which renders it undesirable to furnish separate and special stop-apportionments for each of the manual claviers, as in all the old methods still followed thoughtlessly or for trade convenience. It is to be understood that anyone or more of the twenty-four stops of the three Divisions of the Manual Organ that are drawn in the right hand series of tablets will speak only on the First Clavier; and, in like manner, any combination of the twenty-three stops drawn in the similar left hand series will speak only on the Second Clavier. This is an arrangement that opens up infinite possi-

bilities in artistic and subtle tonal combinations and colorings; impossible of production on any ordinary two-manual organ hitherto designed by an organ-builder or organist. On a slight study of our scheme, it will be realized that an entirely independent stop-combination, derived from any or all of the three Divisions of the Manual Organ, may speak on each of the claviers; and that any combinations having one or more stops in common may, in like manner, speak on each clavier. Further, either one or both of these combinations may have single or compound flexibility and expression; or they may have triple powers of control; namely, certain stops may have fixed tones, while the others may have flexible tones, also introducing single or compound expression. It cannot be difficult for any one skilled in artistic registration and tone combination to realize the great and new resources this system of tonal appointment and stop-apportionment places at the command of the organist, and without presenting the slightest difficulty.

Up to this point nothing has been said regarding the Unison, Octave, and Sub-octave Couplers, which in the system under consideration are of less value than in any of the other forms of tonal appointment in common use. The Unison Coupler is of little use, but the Octave and Sub-octave Couplers will, however, be of service to enrich combinations drawn on the First Clavier. The great value of having claviers at all times entirely independent of each other cannot well be overrated.

The placing of three independent tonal Divisions—one unexpressive and fixed in strength of tone, and two expressive and accordingly flexible in tone—upon a single clavier was, for the first time in the history of organ-building, performed by us in the Chamber Organ we constructed about fifty years ago: and that arrangement remains unique, in the same instrument to-day. In the present scheme either one, two, or the three independent tonal Divisions can be placed on either one or both of the claviers, at the will of the performer, by merely drawing stops belonging to each of the Divisions. We well know from long personal observation that uncommon and remarkable musical effects can be produced by the artistic use of the system just commented on.

The separate stop-apportionments given in the Specification are essentially illustrative of the principles which should guide the selection of the stops forming them. Other apportionments as desirable, or, perhaps, more desirable, may be formed by selections from the List of appropriate stops given in the present Article, or from stops unlisted. But, in all cases, the principle of tonal contrast between the Divisions should never be neglected if effective registration and the

full value of tonal flexibility and compound expression are desired.

In concluding the present subject, we may say that it would be difficult to imagine any appropriate, effective, and expressive accompanimental music, suitable for moving pictures of a refined and high-class order, that the Organ as schemed in this Article, if properly constructed and finely voiced, would not be able to produce under the command of an accomplished organist.

*To be continued*

## Announcement

**W**E TAKE great pleasure in announcing that at the close of the present important series of articles on the basic principles of design in organ building, which Mr. George Ashdown Audsley, LL.D., will conclude in our next issue, *THE AMERICAN ORGANIST* is to be privileged to produce for the pleasure and information of its readers another series of master articles by this indefatigable and unimpeachable authority, a series that is to be at once the most gigantic and the most entertaining ever written by Mr. Audsley for serial production.

The title tentatively chosen is "The Science and Art of Tone-production in Organ Pipes."

The series will open with a chapter or two accompanied by exquisite drawings, such as only Mr. Audsley has thus far contributed to organ literature, explaining the technical names of the various parts comprising both metal and wood pipes. The action of the wind in the production of tone will then be discussed and fully illustrated. And after this exhaustive introduction the Author will delve into his subject, pipe by pipe, running through the whole category of organ tone from Diapason to Vox Humana, each important pipe to be fully illustrated by masterful drawings to scale as only Mr. Audsley can do.

Those who are the proud possessors of the Author's two sumptuous volumes on the Art of Organ Building will perhaps realize what is in store for them in this masterful series. Organ building firms desiring to place the series in the hands of their artisans in the pipe-making and voicing departments will do well to enter their orders at once; they can be dated to begin with the series if so desired. By reason of the exquisite drawings, accurate in every detail and drawn to scale, and because of the scientific research, tireless compilation, and absolute accuracy for which Dr. Audsley has long and justly been famous, we unhesitatingly affirm that these will be the greatest articles ever produced in the realm of organ literature.

THE EDITORS

## Unit vs. Straight

### VIII.—Unit Musings

By a ONE-TIME CHAMPION

**A**N ARGUMENT often used for and against the Unit Organ is that it looks good on paper. Being in close competition with a Unit builder at one time, a Straight builder realized it, and in his specification after listing each coupler, followed with a list of "new" stops so provided—as fair for one as the other!

Unit builders took advantage of the fact that in the greater number of cases, no organist was ever consulted. And when consulted, he either admitted no knowledge of the subject or criticised or condemned the Unit unseen and unheard, thus placing what influence he might have had at a disadvantage in the beginning.

Being an organist schooled along older (and saner) lines the "Unit on paper" instead of seeming good, appeared as an absurd impossibility. Only after I had been brought face to face with one and had it under my fingers did I see the advantages—and the dis-advantages—of the newer system.

Having established myself in the theater world, I soon recognized that the Unit Organ was already a factor in the field and had to be reckoned with—so I threw personal likes and dislikes to the wind and made up my mind to find and accept what the Unit had to offer.

Advantages? Yes—a console with numerous advantages! Generous scaling, heavy wind and ample wind supply, effective swell shutters, brilliant voicing, each stop on every manual at all pitches giving a certain flexibility. I found I could get effects from even a four-rank Unit Organ that seemed to be impossible from such a limited size.

Then I found myself championing the Unit principle—especially to the organist who fought them without ever having tried one or heard a player who understood their correct use. I once commented on an unusually effective installation of a four-set Unit to a man "away up in G" in the organ world: "But," said he, "you can't play a Sonata on it." There was no argument—but when is a Sonata ever needed in a

theater with use for only a small organ? There are scores of small theaters and vaudeville orchestras that admirably serve their purpose—even if they don't play symphonies!

But recently I had occasion to open a new-style Unit.—The manager said he paid \$6,790.00 for it, so I expected a fair instrument. I questioned him after I examined it, when he showed me his contract—so no mistaking the price, and in good old American dollars, at that!

When I saw the extent of the purchase I was outraged that any builder should make use of the Unit principle to extort money from an unwary purchaser like that. It is unethical, un-fair, almost dishonest! And the Organ Builder's Association should handle such gross business misconduct. I almost determined to never identify myself with Units in any way again.

To be sure the instrument in question contained good material and fine workmanship—identical with their larger instruments—everything but pipes! The entire summary showed a Tibia Clausa (small scale) of 73 pipes from CC, a Violin of 61 pipes from Tenor C, and a Vox Humana of 49 pipes from Tenor C.

From this array, tablets were provided:

#### PEDAL

- 8' Bass Flute
- 4' Cello
- 4' Flute

#### ACCOMPANIMENT

- 16' Flute (T.C.)
- 8' Tibia
- 8' Vox Humana
- 4' Flute
- 4' Violin

#### SOLO

- 16' Vox Humana (Middle C)
- 16' Viole (Middle C)
- 16' Flute (t.c.)
- 8' Vox Humana (t.c.)
- 8' Tibia
- 8' Violin (t.c.)
- 4' Flute
- 4' Violin
- 4' Vox Humana
- 2' Piccolo (to C3)

Puzzle: find the organ!

No Unit should ever contain less than four sets of complete pipes: one each of the four tone colors: Diapason, Flute, String, Reed. The relay should provide tablets on each manual from each of the pipes at 16', 8' and 4' pitches; the Flute having 16' 2' and mixture work additional. Any less provision defeats the fundamental of Unit principles.

The Unit builders are now turning their efforts to churches and no doubt will find some purchasers as easily beguiled as in the theater field. Church and music committees function slowly, but sometimes consider and consult someone versed in organ building before investing such large sums.

Keep the Unit in the theater—it is a trick instrument and may serve there—but in the church! Never!

## VIII.—A Notable Comparison

L. G. DEL CASTILLO

I SEE that the Unit controversy waxes merrily. It is too bad that it takes two months to fight one round. It is akin to seeing a serial picture in which the hero is left dangling over the edge of the precipice until next week. In my remarks on Mr. Jamison's article I laid myself open to criticism by not realizing that my letter was intended for publication. I therefore wrote hastily and failed to make my points clear; in fact failed to think them out clearly to myself. Otherwise I would have written neither as loosely nor as didactically. For I make no pretense of being an authority or of presuming that my views should carry any more weight than those of any other picture organist. With which graceful apology let us get out our hammers and come down to brass tacks.

Mr. Jamison does not seem to be well informed on the prices that Unit builders are getting. Why, these prices constitute the very blot on the escutcheon of the Unit that has induced such suspicion of it. It is a notorious fact that most Unit salesmen refuse to discuss organs on a pipe for pipe basis. The organ I mentioned is one of the most widely known Units, and the list price (not the advertised price, I might emphasize) is \$22,500. The piano and its electric action are \$4,000, which is not quite as exorbitant as it seems, as the piano is built with a complicated action and drawn in eight places—4', 8' and 16' on the manual, 16' on

the pedal, all on first (mp) and second (mf) touches. The ten ranks of pipes are two strings, two flutes, diapason, and five reeds, all extended in the usual way, and the percussion organ includes harp, 37-note xylophone, 30-note bells (single and repeating action), 25-note sleighbells and chimes, drums and cymbals and 9 traps, 6 on toe pistons and 3 on the manuals. Making all due allowance for cost of the percussion organ scarcely brings the remainder to the vicinity of \$10,000. Yet this is a price typical of the various specification prices of this company, which, as I said, is one of the largest builders of Units. I do not feel competent to enter into a discussion of whether or not this is a fair price. The complicated layout of a Unit may make it so, but if that is true it constitutes an even more severe indictment of Unit organs than as though the price were not warranted.

Now as to the other points, there seems to be a tendency to be sidetracked from the main discussion of the Unit principle to emphasize certain extraneous by-products of Unit Organs, such as double touch, pizzicato, console arrangement, and so on. I wish to give all due credit to these inventions, but I also wish to point out that it is the Unit principle itself which is on trial, and that the presence in Unit Organs of some of these desirable features not dependent on the Unit system cannot be cited as an endorsement of it. I therefore wish to treat of these other points collectively before proceeding to the main issue, which can then be seen clear of all encumbrances, and stand or fall on its own merits.

There need be no argument as to the importance of double touch. My point was that in organs of limited price double touch should be omitted if it entailed sacrificing an additional manual. For I agree thoroughly with Mr. Gregory that a duplexed two manual is as handy a layout as one could wish for. I must also agree with Mr. Jamison that these features are valuable in direct ratio to the player's ability to use them. I can readily see how double touch on a large organ, equipped with second touch combination pistons and intermanual couplers, would come to be practically indispensable. Whereas the Units I have played have all been two manuals with a very primitive layout of second touch. (My present instrument has a total second touch of 8' Tuba, 8' Clarinet, Sleighbells,



Xylophone, and Tom-tom on the Accompaniment, and 16' Tuba and 8' Clarinet on the Solo!)

As to the presence of sub- and super-manual couplers, it seems to me that the omission of them implies a failure to understand their value. For octave passage work, or to give depth below or brilliance above to a solo passage, they are indispensable to the theater organist, who more than all others needs to be able to get efforts with a minimum of effort. To reproduce the same effect by drawing individual stops is as needlessly laborious as drawing solo combinations instead of using pistons. In other words if every 8' stop on the organ were extended at 4' and 16' pitches, the need of the couplers would not be one whit obviated. (I am now contradicting the statement made in my May letter, but that, as I explained, was written hurriedly and without forethought.)

Generally it does not strike me that Mr. Jamison has justified the harsh nasal colors that are so characteristic of the Unit. I remember once hearing or seeing the observation that a well voiced organ was one which never needed the use of the tremulant, and a perfectly voiced organ was one in which a badly sounding combination could not be drawn. While this assertion is a little extreme as applied to theater organs, in which stops such as the kinura, muted horn and musette, to say nothing of the percussion, are necessities, nevertheless it is in the main a well founded statement. If the full organ cannot be played without jarring the hearer, and if the player has to be careful to avoid certain classes of stops in drawing combinations, then the voicing or the specifications are wrong.

And I stand firmly on my two feet to state that the so-called keen strings that Unit builders are so fond of are going to trip them into oblivion if they don't come to realize what monstrosities they are. Playing both kinds of organs has convinced me that a Straight Organ can be built to have just as much pungency and dramatic intensity with legitimate string and reed tone smoothly voiced as any Unit with its snarling rasp of so-called keen strings. The Unit idea that the Unit ranks must be composed of exaggerated primary colors is no doubt responsible for these strings, but the whole theory is wrong. The Unit builder tells you that there is no need of graded

flutes and strings, since the powerful swell folds give you all of these gradations. Mr. Hammond answered that fatuity so well in the June issue, with his simile of an orchestra composed of one of each instrument, that it would only be redundant for me to take it up again.

And that brings me to what I consider the fundamental defect of the Unit,—that it is impossible to keep contrasting registrations distinct. I said in my letter: "The supers and subs, the manuals and pedals, are all muddled up through being drawn from the same limited rows of pipes." It seems such an obvious defect to me that I am surprised that it is not apparent. Let me amplify it by illustrating from Mr. Jamison's specification. Suppose you are playing mezzo-forte. A typical registration would be, let us say, Bourdon flutes 8'-4'-2 $\frac{2}{3}$ '-2', Tibia Clausa 8'-4', Gedeckt 8', Quintadena 8', bright strings 8', Dulciana 8'-4'-2 $\frac{2}{3}$ ', Saxophone 8', Clarinet 8'. For the accompaniment, Bourdon flutes 8'-4', Gedeckt 8', Quintadena 8', Tibia Plena 8'-4', Keen Celeste 8', Dulciana 8'-4', Gamba 8'. Just notice that six of those stops are common to both registrations, and consequently that every time the same note is played on both manuals those six stops are to all intents not speaking on that note on one of the manuals. I cannot fairly be accused of having drawn a distorted registration to prove my point. On the contrary I have taken care to balance the Tibia Clausa against the Tibia Plena, the Bright Strings against the Keen Celesta, the reeds against the Gamba. On a Straight Organ of any size whatsoever these two registrations would be separated into the two chambers, and would be heard absolutely distinctly against each other. Defenders of the Unit may say that on this twenty-rank Unit divided into four swell chambers it is possible to do the same thing, and to get even greater balance of tone with that number of separate chambers. Theoretically, perhaps so. But practically I should like to see the organist who could keep in mind which pipes of each manual were in which boxes, and who could consistently keep his registrations arranged so that there was no such overlapping as I have illustrated. I should say that two months would be a scant minimum in which to accustom oneself to such intricate subdivisions, and that even then the organist would have to be constantly on the alert.

Again, suppose you are playing a C major chord extending through two octaves full organ on the Great, with or without the doubles. Now by looking over the Great layout you will see that on over half of the ranks you are playing the same pipes on the 4' stops in the lower octave of the chord that you are playing on the 8' stops in the upper octave. Obviously to that extent the notes of the chord are not going to stand out independently and distinctly against one another. And I can make affidavit that this is not theory but practise. On any Unit organ it is only by careful manipulation that the notes, particularly in the case of heavy registrations, can be made to stand out clearly against one another. Mr. Jamison counters with the statement that this objection will obtain in any kind of organ when intermanual couplers are used. Quite true. But the point is that it will obtain in Straight Organs only when intermanual couplers are used, whereas in the Unit the inherent theory of construction makes it practically always true.

In conclusion I would like to give for comparison the specifications of a Straight now being played in Boston. This organ was installed by the Skinner Co. in Gordan's Capitol Theater, the newest of Boston's largest chain of picture houses, which after buying a half dozen or so Units, turned to Straights in its search for the ideal picture organ. In my estimation it is the most adequate of any picture organs I have played. It stands up for fair comparison with Mr. Jamison's specification, as it cost \$26,000. Eliminating the percussion organ, the builder's estimate of the remainder is about \$25,000, as he thinks the organ was originally undervalued. It is a duplexed two manual with practically no extensions save those on the pedal as indicated, the 16' and 4' Trumpets, the 4' Flutes and the 4' Harp. I list the specifications below in their simplest form, the Orchestral and Solo in one column, the Great and Swell in the other, the stops not common to both being so marked:

#### PEDAL.

- 32' Resultant.
- 16' Trumpet (Great)
- Bassoon (Orch.)
- Lieblith Gedeckt (Orch.)
- Bourdon
- Violine

- Diapason
- 8' Trumpet (Great)
- Bassoon (Orch.)
- Still Gedeckt (Orch.)
- Gedeckt
- Violincello (Great)
- String
- Octave
- ORCH. and SOLO
- 16' Bassoon
- 8' Physsharmonica
- Clarinet
- English Horn
- French Horn
- Musette
- String Organ (5 rks.)
- Orch. Strings
- Concert Flute
- Doppel Flute
- 4' Orch. Flute
- Violine
- ORCH. ONLY
- 2 $\frac{2}{3}$ ' Nazard
- 2' Piccolo
- 1 $\frac{3}{4}$ ' Tierce
- 1 $\frac{1}{2}$ ' Septieme
- SOLO ONLY
- 8' Tuba
- GREAT and SWELL
- 16' Trumpet
- 8' Trumpet
- Vox Humana
- Dolce Celeste
- Viol Celeste
- Violincello
- Gedeckt
- Major Flute
- Diapason
- String Organ (5 rks.)
- 4' Clarion
- Unda Maris
- Orch. Flute
- SWELL ALONE
- 8' Corno d'amour

Bear in mind that this specification is \$3,000. less than the Unit, and that you have that much latitude in adding what your fancy dictates. To this organ you might add a Pedal Bombarde, a Great 8' Clarabella, 4' Harmonic Flute, 2 $\frac{2}{3}$ ' Twelfth, and Orchestral Saxophone, Oboe, Aeoline or Voix Celeste, and still limit the cost to \$28,000. The strings are rich and sonorous without being nasal. The Physsharmonica and mild reeds have rich pastoral potentialities. The brasses, musette and bassoon

are whimsically humorous in addition to their ordinary uses. The organ is rich in unusual and Oriental effects, but also has a wealth of heavy and medium foundation tone as a groundwork for dramatic volume. The accessories and Couplers include the customary independent and master pistons, reversibles, harp dampers, unison cancels, and so forth. The swell shutters are heavy enough to give a big gradation in tone, and the full organ is almost too big for the house. Compare the two organs, and decide which is built on the sounder acoustic and artistic principles.

## VIII.—Derived Mutation (again)

JAMES EMORY SCHEIRER

**I**N THE October issue Mr. Losh's article on derived mutation indicates that he would use off-unison stops for color but not particularly for harmonic corroboration. Mr. Losh says, in his criticism of a former article on mixtures, that evidently the writer has not seen any "specimens" of derived mutation. He has. And furthermore, he had the pleasure of playing on one of these "specimens" for about a year. It had the usual unified Bourdon 16', 8', 4' 2 $\frac{3}{4}$ ', 2', 1 $\frac{3}{4}$ '. It also had a "synthetic" Oboe.

Concurrently, the writer played an ancient tracker organ in church that had among other obsolete things a complete set of Diapasons on the Great—16', 8', 4', 2 $\frac{3}{4}$ ', 2'. He now plays a modern Diapasonless organ and confesses a longing for the flesh pots of Egypt.

The grandeur and fullness of tone of five such Diapasons properly balanced is something quite different from the modern subbed and superred (king) dictator of instruments.

In the theater instrument, the 12th was useful to a certain extent for color but if one drew a combination of more than two or three 8' and 4' stops and added the Flute 12th it did not increase the volume to an appreciable extent and changed the color not at all.

On the other hand, in the church organ the addition of the Diapason 12th to the other four Diapasons caused the tone to increase in volume and roundness, due to the reinforcing resultants and differentials. And this effect was noticeable with full

Great and Swell comprising nineteen manual registers—and yet it was not a harsh or powerful stop in itself.

It seems that some builders and specification writers have begun to realize that all was not well with derived mutation, especially when taken from one rank of pipes, so they spread their depredations over the entire chest and many a poor unsuspecting rank has been forced to sacrifice its idle pipes upon the altar of the great god Unification—and Derivation is his profit.

We get our 12ths, 17ths, 72ds, and 91sts in most ingenious ways. However, if the reader will refer to Senator Richard's article in the October issue on comparative costs he may see if it is worth the candle financially, not to say artistically.

The writer used to amuse himself on the old tracker organ plugging down tenor C on the Great, drawing in turn and combination, the Dulciana, Melodia, and 8' Diapason. Then drawing the Aeoline or other soft stops, and plugging the keys representing the harmonic series, he experimented by tuning both in and out of temperament, and noted the results of combination with the fundamental tone of the Great, and with the swell shades open and closed. The effects were also noted from various locations in the auditorium.

It would take too much space to tell of the endless combinations he experimented with. The writer's "Missus" will testify to that, she having been his chief key plucker.

As to the Bach quotation, we are aware of his efforts along the lines of equal temperament; but in perusing Philip Spitta's "Life of Bach" we never once saw it mentioned that Bach specified or in any way favored tempered intervals in his mixtures although every organ that he played was loaded with them, having two or three on every manual. To have sounded well they would simply have had to be properly balanced and in perfect untempered tune. Incidentally Bach was a player and not an organ builder although he dabbled in it somewhat, which refutes the statement frequently made that organists know nothing of the practical side of organ building.

We have also held keys for organ tuners often enough to have heard of pipes "drawing into tune" even when slightly out of tune.

To sum up—I do like, have used, and think the soft derived 12th (but no higher off-

unisons) is fairly useful in "coloring", but useless for real harmonic corroborative purposes; I do like, have used, and think the Diapason 12th and all the harmonic ranks above that are very useful in "coloring," harmonic corroborating, and rounding out the tone, and in fact should be considered as essential to a scheme as the Flute Celeste and Vox Humana now are.

## VIII.—Some Comments

ERNEST H. MEHAFFEY

SENATOR RICHARD'S article comparing three different types of specifications on cost basis is of course illuminating to those unfamiliar with the general run of organ prices. It further clearly demonstrates the old truth, "You can't get something for nothing", and a comparison of the Straight and Augmented Organs clearly shows that when one insists upon putting the pipes into the organ, and securing the corresponding increase in volume of tone, and the corresponding superior tonal balance, one must pay the price in dollars.

I believe that Senator Richards is mistaken in his statement that organists in general would prefer the Augmented scheme. They might, from a stand-point of "paper" specifications, but a comparison of tone would show up the difference. Senator Richards states that the Straight specification contains some duplications in tone color. That is nothing against the Straight specification. If each register is properly voiced, with a definite relationship to the balance of the organ, there will be plenty of contrast, far more than can be secured in an augmented scheme.

The principal objection to promiscuous augmentation is that it invariably destroys tonal balance. Will some kind reader enlighten me as to how one set of pipes, presumably a Stopped Diapason, can be made to do the duty of a Bourdon, a Gedeckt, a Flauto Traverso, a Twelfth, and a Flautino, and have this stop so voiced as to have the true character of tone in each register as it is drawn? It may be conservatism to refuse to build an organ along such lines, but it is the kind of conservatism that stands for something in the organ world, a conservatism that will not permit the introduction into church and concert organ of mechanical

devices as substitutes for pipes that should be there.

To get right down to a comparison of the Straight and Augmented Organs, the Pedal Department in the Augmented scheme is the only department which apparently shows any advantage whatever over the Straight Organ. Here by derivation and extension from the manuals, there are nine Pedal stops. The softer stops are of no value at all when the full organ, or medium full organ, is being played, for they are already in use through the manual couplers or on the manuals alone. On the Straight scheme there are four Pedal registers, independent, and the probability is that in Full Organ they give far more power, and far better tonal balance than the Augmented scheme with nine registers.

A comparison of the two Great Organ schemes shows five different tone colors in each specification. A comparison of the Swell Organ schemes shows eight different qualities of tone in the Straight scheme, and six different qualities of tone in the Augmented Organ scheme, and five in the Unit.

There is a difference between the tone of an open pipe and the tone of a stopped pipe. There is a difference in scales between the eight foot and four foot stops, between the eight foot and the sixteen foot stops, with a corresponding difference in volume and color. The great objection to Unit Organs is their lack of tonal balance; then why destroy the tonal balance of our legitimate organs by applying the very method which has proved so disastrous to tonal balance?

A much fairer comparison of the value of the Straight and Augmented schemes would be obtained by figuring the cost of a Straight Organ of the same number of stops, each having independent sets of pipes, and then comparing the cost of such an organ with an Augmented of the same size, with the Unit principle applied. The difference in price would be the difference in the true value of the instruments.

## VIII.—The Revised Unit

J. B. JAMISON

I DID not know when I wrote my first article on the Unit system that there were so many humorists working at the same trade. The danger in being a humorist

is that you may be funnier than you intend to be.

Thus a writer in his answer to my article, says, in the October issue, that I have specified four stopped flutes and takes a half column to tell how muddy they would make the general tone. He has counted them incorrectly. There are but three including the Quintadena. I made it quite clear that the 68 upper pipes of the 97 Bourdon-flutes are open. Quintadenas, contrary to his statement, can have a more or less pronounced fifth. It is impossible that he does not know this.

Relative to the "keenness" of my specified violins: The Capitol Theater organ in New York, and the new four manual in the auditorium of the National Cash Register Company at Dayton, both have such a three-rank bright string stop which, especially in the Dayton organ, lends an "orchestral body" that is more than suggestive. I copied this idea in order to be sure of results through using something proved. My keen string set of 85 pipes, plus the keen celeste, do, in their upper registers, suggest the upper notes of the violin. This I know from actual hearing.

No organ pipes can duplicate the body violin tone. Of all the pipe imitations of orchestral instruments, the violin pipe is the least satisfactory. Therefore his criticism—which would lead his readers to believe that I was trying to duplicate orchestral violin tone in all its body and richness—lacks point. The pipes above mentioned together with a broad Gamba and a Dulciana will give any organ a good string section and, fully unified and duplexed as I have drawn them, will far excel in flexibility, the same pipes in any Straight Organ.

There are enough loud and soft strings, flutes, and reeds, in my scheme to fully contradict his remarks relative to the proportion of the first harmonic to the ground tone. Any organ, no matter how large, is open to the same criticism with just as much basis, when coupled 16' and 4'.

Relative to "pitch is color." I think I overstepped myself to a certain extent when I wrote that. It ought to be qualified. "Blending pitches makes new colors" would be a better way to say what I had in mind. My critic, in common with other orthodox organists, in his criticism of the Unit system, writes as though he had in mind a small Unit. There is no defense for a small

organ of any type. But I drew a Unit with twenty sets of pipes at 8' with many extensions at 16'-4'-2'—and mutation pitches. These twenty prime timbres when blended at different pitches will create subsidiary timbres excelling in number the ready mixed tints of the Straight Organ of equal price plus the tints possible to make from blending these ready mixed ones. In fact the Unit pitches blended, will make cleaner tints, than the blended ready mixed ones. Much less mud.

There is no occasion for blaming the subject as a whole with the faults of the "unit" organist.

There is nothing about the Unit system that will make good pipes sound bad or bad pipes good. Do not blame the system for the shortcomings in scheme and voicing of certain well known Units already built.

I sincerely hope that the immediate future will show some artistically schemed and voiced Units played by men with the ability and desire to work out their possibilities. I feel sure we shall all applaud good results from such a combination regardless of the school of thought we follow now.

Senator Richards, in the October number, gives us three specifications at "about" the same figure. If his price averages were equal, and his Unit scheme well drawn, we could get somewhere from his method of discussion.

But his average Augmented scheme price is "about" a tenth (\$1354.00) higher than the average Unit scheme price. This permits us to add to his Unit specification, two more 8' set of pipes, making it a thirteen- instead of an eleven-stop Unit, without exceeding his Augmented scheme average price.

He goes on to load the Unit scheme with six sets of 16's—the most expensive of burdens. His Straight scheme he has given but four, and his Augmented—if I read it correctly—five. As he claims that the Augmented is a larger organ than the Unit, why does he give the Unit a bigger complement of 16' pipes? However let this stand.

He goes still further by giving the Unit 23 pistons against the 20 given to the Straight and Augmented types, and tacks on more couplers than such a Unit could possibly use to advantage. All this prevents him from giving the Unit the full equipment of derived pitches and duplexes it needs to make it of any use. To complete the absurdity he draws the Major Flute at 2 $\frac{2}{3}$ '.



If he had not specified 91 pipes to this Major Flute set, I should have thought it a typographical error. I am afraid that he has neither sympathy nor understanding with and of the Unit system.

His further remarks on prices detract from the reliability of his prices generally. He states that my original scheme of 20

were needed there. It is interesting under the circumstances to note that Mr. Yon played in the Stanley Theater on a Kimball Unit of not generally\* unlike scheme to the one I drew and which Senator Richards criticizes.

I append a revision of Senator Richards Unit specification, adding the two sets of

Unit: 13 ranks.

CHAMBER I.			Pedal	Man. I	Man. II	Man. III
1	85	16' Major Flute	16-8	8	16-8-4	16-8
2	73	16' Violincello	16-8	8	16-8	8
3	85	16' Open Diapason	16-8	8-4	16-8-4	8
4	73	8' Vox Humana		8-4	*16-8-4	8
CHAMBER 2.						
5	85	16' Tuba	16-8	8	16-8-4	8-4
6	73	16' Basset Horn	16	16-8	16-8	16-8
7	73	8' Viola	8 TC	16-8-4	*16-8-4	8-4
8	77	8' Viola Celeste		*8-4	*8-4-2-13/5	8-4
CHAMBER 3.						
9	97	16' Gedeckt	16-8	8-4	16-8-4-2-23/5	
10	73	8' Violin	4	8-4	*16-8-4	8
11	85	8' Gemshorn		8-4-2	*16-8-4-2	8
12	85	8' Dulciana	8	8-4-2	*16-8-4-2-23/5	
13	61	8' Orchestral Oboe		8	8	8

\*Tenor C

Couplers.

Manuals I, II, and III, to Pedal.

Manual III to Manual II, at 16-8-4

Manual II to Manual I, at 16-8-4

Fifteen Universal combination pistons

Wind pressure: all 7"

adjustable at bench.

stops would figure anywhere from \$33,000.00 to \$41,470.00 and that though he considers these prices "high," they are about what a buyer could expect in the way of estimates on my scheme. I gave the \$25,000.00 price from a definite knowledge of prices. His figures are too wide spread to be definite. I have seen a sixteen-stop Unit "listed" at \$40,000.00 and though it included a car load of percussion work, second touches, pizzicato, couplers and pistons and 225 stop keys, actually sold for \$22,000.00. There is no credence to be placed in these inflated "list" prices. They mean nothing and are in the way when we discuss relative values.

The writer errs when he remarks on Broadway and Indiana. He also points out that Pietro Yon was featured by a Philadelphia picture theater this Spring as organist and suggests that something more than my "tibia plena and a weepy reed"

pipes the price will stand, and giving it an adequate equipment of pitches on all manuals. I have taken off some of the couplers and reduced the pistons to fifteen universal pistons. I give my word that there are several first grade Unit builders who would accept the sale of this specification at somewhat less than Senator Richards Augmented scheme's average price.

There is room now for a real comparison of this scheme with his Augmented scheme. In power, variety, and handiness of attack, it surpasses the Augmented. If some one will analyze it in comparison with the Augmented scheme, we shall arrive at something definite. I have gone through it and think it a better organ than the Augmented in several ways though it lacks some of the prime timbres of the Augmented scheme.

\*The Stanley organ specifications were printed on page 370 of our November 1921 issue, to which the reader can readily refer.—Ed.

## VIII.—Help Wanted

### THE EDITORS

**I**T WOULD seem that the discussions have progressed about as far as possible and that further arguments on either side are all but useless, with the exception of a point or two which needs still further clarifying, until an actual comparison of tonal values is made between the Straight and the Unit. Senator Richards' two specifications furnish the basis for such comparison; perhaps Mr. Jamison's revision of the Unit will be acceptable to Senator Richards, as we hope it will, in which event the comparison will be between the Senator's Straight and Mr. Jamison's Revised Unit.

The Editors will have to undertake this task unless one of the readers is willing to do it. Inasmuch as it will be a task requiring considerable time and absolute accuracy as to detail, it is to be hoped that one of the readers will undertake it and thus allow the Editors to devote their full time to routine matters pertaining to the magazine.

The scheme for comparison should be based on tonal combinational possibilities.

Thus if the Straight has four registers, A, B, C, D, the tonal possibilities could easily be accurately summed up by:

A	AB	BD	ACD
B	AC	CD	BCD
C	AD	ABC	ABCD
D	BC	ABD	

Some such condensed system of representing the tonal possibilities can easily be devised and worked out. And the fact that the Unit does not present new tonalities but merely varying octaves of the same tonalities can be indicated conveniently by using small letters instead of capitals for the derivations.

The Editors will greatly appreciate the cooperation of any reader who will undertake this comparison, and request that any reader interested will kindly communicate with them before undertaking it so that a satisfactorily and highly condensed method of comparison may be adopted before the work be undertaken in detail. If such a comparison can be made to show the possible tonal combinations, an accurate estimate of the relative value of Unit and Straight ought to be easy. Will not some mathematically inclined reader undertake this final task?

## An American Organist in France

**M**R. LYNNWOOD FARNAM, in his rambles through England and his visit to Paris last summer, accumulated many facts and opinions which are of special interest because of their owner's very individual standing in his profession. To produce a fluent literary product is not the aim of this sketch—which is half his and half his interviewer's—but merely to state the facts and opinions in as brief a manner as possible.

The French organs, Mr. Farman reminds us, are not strong in Diapasons but build up their "brilliant flare" by other means, chiefly reeds and mixtures. The English organs, on the other hand, have most of the brilliance of the French instruments, but when they add to it such Diapasons, for instance, as Schulze evolved on enormous supply of low pressure wind, the tone of which is "pervading and musical and big beyond description", they surpass the French instru-

ments for a perfectly satisfying ensemble. Mr. Farman is sure the building does add to the satisfaction the organ gives and he does not believe that imagination plays any unconscious part of the verdict of the hearer. He believes the average American organ suffers in comparison with the English instrument and more often fails to attain the "build-up of perfect cohesion". It is interesting to have him confirm the opinion of Dr. Audsley with reference to English Diapasons. The French organ lacks "the delightful fulness" of the English instrument. When asked if he really liked the French organ he said, "Oh I like it beyond words for its brilliancy, power and transparency". A description of the unusual characteristics of a Schulze Diapason chorus are Mr. Farnam's phrases, "utterly daring" and "a stream of silver and sunshine"—which may be almost incomprehensible to those of us who have not yet had a fore-

taste of what this Diapason tone really is. And he gives credit to the best of the contemporary British builders for following as faithfully as possible their particular heritage, of which the Schulze is now perhaps the most popular of several methods.

Heavy 16' flues on the French Pedal Organs are very rare, such 16' voices as are present being voiced soft as compared with

Empire and America, and association with Englishmen is a continuous round of pleasure," with which sentiments every American accords.

Theater organs are still a comparative novelty in England, though Mr. Farnam saw one new instrument of about twenty registers, and both heard and played it. There is "very little duplexing in the British or-



BONNET AND MARCHAL

Joseph Bonnet with Andre Marchal, the famous blind organist, and Mme. Marchal

the English and American custom. France, in the matter of the electric blower, is still largely burdened with the tradition that calls for man-power, though Bonnet's organ at St. Eustache is equipped with an electric motor, as are also those at Ste. Clotilde, Notre Dame des Champs and a few others. The crescendo chamber is still confined to the Swell and Choir Organs, with rare excursions beyond that. In England, on the other hand, the crescendo chamber is gaining favor, and even the Register Crescendo is making a beginning, though Mr. Farnam knows of only two examples of it in London. "They think it is dangerous and inartistic," was Mr. Farnam's comment. All the new British organs have balanced swell-pedals. "There is no more ideal brotherhood of nations the world over than that of the British



FOUR BRITISHERS

And proud of it, every one. Photographed by a Canadian. Mr. Henry Willis of organ-building fame, Mr. John M. Courage, a wealthy partizan of the organ whose music room possesses a fine modern 3-manual Willis, and Mrs. and Mr. J. Stuart Archer

gan; it is all very straight and honest."

Though Mr. Farnam likes the French method of playing the big Bach fugues on reeds and mixtures with comparatively little contrast or variety of registration he strenuously objects to the use of Diapason tone on the Bach trios. The Musical Times, London, has quoted Mr. Farnam as saying he had noticed some players filling in chords in Bach and adding notes here and there, and he was again questioned about it. The specific question was: would he detect it if a player did fill in a chord now and then or add a note occasionally, and his reply was instantaneous and emphatic, "You just bet!" Which he said with such gusto as to settle the point then and there. He ex-

plained that to him the peculiar characteristics of the Bach pieces, each individually, are "just as different as people's faces" and that anything different in a face he has learned to know would be no more noticeable to him than something different in a Fugue he had learned.

One of his special delights in Paris was the little Merklin organ in the studio of

twin in the house of M. André Marchal, the blind organist of St. Germain des Prés) "the most successful studio organ of small size" he had ever played.

In France today the Cavaillé-Coll factory is owned and operated by M. Mutin, who carries on the ancient art of organ building almost precisely in the same methods as were used in the factory a generation ago, under



NOT ELECTRIC

The Notre Dame organ blower is more human than mechanical; here it is. All five together, these noble M'sieurs and the gentle Mme. blow the organ for M. Vienne



NOW! NOW!

Such levity, gentlemen!

M. Maurice Blazy, a Paris organist. The specification is:

**PEDAL**

16' Bourdon

**GREAT**

(Sep. Sw-box)

8' Salicional

8' Flute Harmonique

2 $\frac{2}{3}$ ' Nazard

**SWELL**

8' \*Gambe

8' \*Voix Celeste

8' Bourdon

4' Flute douce

\*Prepared for

In company with M. Bonnet and M. Vienne Mr. Farman went to see this organ and found it (together with its completed

the firm name of Cavaillé-Coll-Mutin.

"The first French organ I played," said Mr. Farnam, "was the gallery organ in the Church of St. Philippe du Roule, Paris, of which M. Henri Mulet is organist. M. Mulet extended me the courtesy of playing at a wedding there with him—and the service lasted two hours. M. Mulet played Widor's MARCHE PONTIFICALE for the bridal march and when the bridal party went into the vestry to sign the usual records and receive congratulations, as is the French custom, I played the TOCCATA from Barnes' First 'Symphony,' and, when they came out again, the Widor TOCCATA. That's all the organ solo music there was for the two-hour ceremonial, but there was a great deal of choral music in the chancel during the service. In the St. Philippe du Roule in-

strument the division corresponding to our Choir Organ contained only six registers, of which two were brilliantly-voiced Twelfth and Tierce. The fact that these two were recent insertions in places formerly occupied by Dulciana and Unda Maris is an interesting commentary on the healthiness of the French taste in organ ensemble and effects."

Mr. Farnam is very fond of the "spicy" effects obtained by these unusual things,

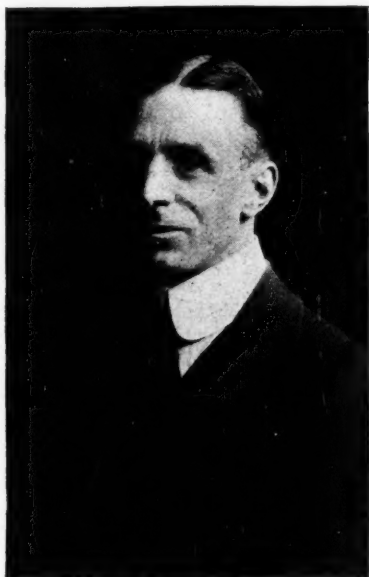
taining at Notre Dame and the position as M. Vierne would have it:

*AS THEY ARE:*

Recit  
Positif  
Bombarde  
Grand Orgue  
Grand Chœur

*VIERNE'S PREFERENCE:*

Bombarde



DR. EDWARD C. BAIRSTOW  
Organist of York Minster

things unusual at least in average American practise. In his present instrument at the Church of the Holy Communion he has produced a  $1\frac{3}{5}$ ' Tierce for himself by moving the pipes of the Piccolo over a few holes. This leaves a few notes silent at the top, but they are of no consequence, in Mr. Farnam's opinion, compared to the serviceability of the newly-acquired Tierce. He has even thought of doing this for recital use in other organs on certain occasions, but thus far has not done so. One of the characteristics of Mr. Farnam's mind is the search for the untried and unusual; "I like to try all these things," he says, "to see if they are worth while."

With respect to the position of the manuals it is interesting to note the order ob-



MR. HARVEY GRACE  
Editor of the Musical Times, London, with his family

Grand Chœur  
Recit  
Positif  
Grand Orgue

It is perhaps open to question as to the corresponding American equivalents of the various organs, just as we often find Swell Organs that are or could be called Choir Organs, and Choirs that might be Orchestral; but the following is fairly accurate:

Bombarde — Solo (brass)  
Grand Chœur — "Super-Great"  
Recit — Swell  
Positif — Choir  
Grand Orgue — Great

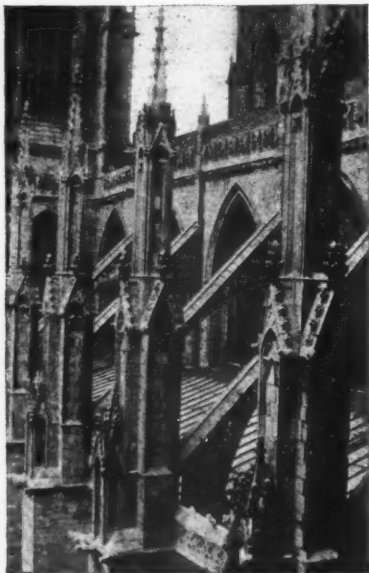
Mr. Farnam's term "Super-Great" is as expressive as any term for the division marked more by mixtures and reeds than by any



other tonal characteristics. And though he is by no means sure he wants his Great Organ clavier at the bottom of the group, he is sure he wants to be able to place it there by couplers—in fact his notable \*Emmanuel Church organ in Boston, the largest church organ in both Americas, is equipped with couplers by which the Great Organ can be played normally from the bottom manual.

with his foot such of the Ventil's as admit wind to the drawn stops he wishes to play at once; and this crude method is as near as their organs come to the system of combination pistons prevailing in America and, to an extent, also in England.

"A curious thing," says Mr. Farnam, "is the Thunder Pedal to be found on nearly all the famous organs of Paris. It is oper-



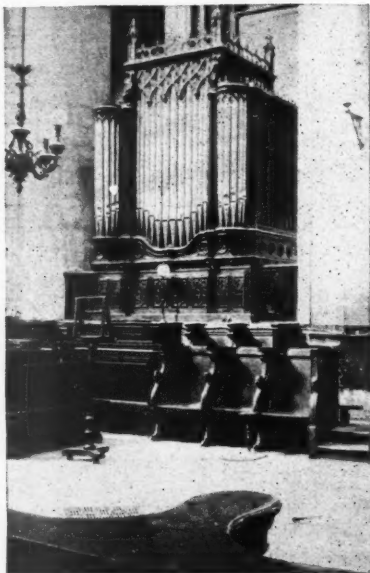
YORK MINSTER

As viewed from Mr. Farnam's window during his stay in merry England

"The Ste. Clotilde organ," Mr. Farnam reminds us, "has a compass of only fifty-four notes, to f, and the organist, M. Charles Tournemire, gave me quite a long argument as to why fifty-six notes, to g, the usual compass in France, is quite sufficient. I saw consoles in the Cavaillé-Coll-Mutin factory that were in the process of manufacture and they stopped at g.

There are virtually no combination pistons on French organs. Ventil's take their place. The chests are so arranged that wind can be excluded at the will of the player from each organ by sections, and as a rule there are two, though never more than three, sections to each division. When the Frenchman first sits down at his console he pulls his stops, and when he is ready to play he presses

\*See our issue of March 1918 for specifications and photographs of this unusual instrument.—Ed.



ORGUE DE CHOEUR

St. Gervais, Paris, typical of the average small Orgue de Choeur in French churches, placed in the choir for accompanimental purposes only, as opposed to the solo uses of the Grand Orgue

ated by the foot and it actually causes to speak a group of pipes necessary to produce an effect of thunder—one I have in mind actually depresses the notes of the lowest octave of the manuals. Of course this is a relic of the past, merely a never-used curiosity—but it still exists today.

"A strange thing in France is the omission of the customary 4' Flute on the Great. There is the usual Prestant and sometimes a second Octave or Principal, but not the Flute at 4' pitch. Mr. Henry Willis, Jr.,† told me he does not like a 4' Flute used with a Diapason, in fact, he and several others prefer it excluded from even the full com-

†The present head of the famous line of organ builders.—Ed.

binations. I do not object to it; in fact I like the effect of a good 4' Flute with a good Diapason. I must record my dislike, however, for the 10 $\frac{1}{2}$ ' Pedal Quint, Acoustic

the electrically operated pedal, but on the other hand the modern electro-pneumatic production has accent possibilities which are invaluable and an utter impossibility on



#### SUN AND SATELLITES

Vierne and a group of admirers; from left to right, Mrs. Conniston of New York, Mr. Farnam, Vierne, Mlle. Richopin (Vierne's amanuensis), Choirmaster of Notre Dame, Miss Hogan of Providence, and Mr. Gow of Vassar



#### THE TWO ORGANS

In Eglise Notre Dame des Champs, Paris; Orgue de Choeur in the foreground, Grand Orgue in the distance

Bass, or Harmonic Bass, and never use it if I can help it. It never deceives my ear; I cannot accept it as a reasonable substitute for real 32' Pedal tone and do not think it worth even its comparatively small cost.

"One of the greatest mechanical defects of the modern organ to my mind, is the electric swell-pedal. A great deal has yet to be done in the way of perfecting it and the importance of infinitesimally small first openings of the box is not yet fully realized. The direct tracker-connected swell-pedal has finer possibilities of intimate control than

the tracker-connected pedal. At present it is usually a very imperfect piece of mechanism—one that causes me endless disappointments. I should say the best plan would be to have only one shutter perform the first very slight openings, followed by a second, then by the remainder moving together.

"The Register Crescendo I practically never use as such except to cover changes of registration or for an occasional climax." And this ought to give some clue to the causes back of Mr. Farnam's supremacy in the field of registration.

Besides the constructive value of an artist's opinions of the working too's of his art there is also a considerable value in a knowledge of how he does his own work. Mr. Farnam, though he plays most of his recitals from memory and has an extensive repertoire in memory, does not consider him-

practise at the organ by periods of an hour or an hour and a half, totalling three or four hours daily, to which is added occasional periods for the study of pianoforte literature, though his time does not permit of his doing this to any great extent, since he has no practical use for his piano reper-



IN ST. MARY REDCLIFFE CHURCH

Bristol, England. There are two sets of crescendo shutters controlled by two balanced pedals. The Swell chamber contains in addition to seventeen registers the 32' and 16' Pedal reeds

self the possessor of an unusual ability. On second thought he preferred to further define the situation and say that he does not believe he possesses any unusual powers whatever in ability to memorize, as it is a long process with him, carried on at the organ or the piano, but he considers himself endowed with ability to command his memory and retain things once securely placed there. He has stated on several occasions that he prefers not to play an important work in public until he has held it in memory for about two years.

At present he spends his usual working day in his studio at church, indulging in

to're. The Pedal Piano is in great favor with Mr. Farnam and he uses it constantly; in fact all his bigger organ numbers are largely learned on this before being taken to the organ.

NOTE: The photographs accompanying this article were all taken, with obvious exceptions, by Mr. Farnam this past summer. Whether or not we concede him as great an artist as a photographer as he is an organist, we must admit that he is a genius in selecting subjects. We could not resist the temptation to include the for-once human pose of Messrs. Dupre and Farnam, taken on the occasion of their visit to one of the fine old estates for which Britain is noted; the host heralded the presence of his guests by flags bearing their initials carried aloft on a huge flagpole. Wouldn't suspect the unbending Messrs. Dupre and Farnam of such levity, would you?

## A French Organist in America

ORGANISTS in general became more or less aware about two years ago that a certain young organist of Paris whose name they had not before heard had played in one series of recitals from memory everything Bach ever wrote for the organ. At first only a few of the more traveled and best read organists of America realized this, but the event refused to be buried in oblivion, and in October 1921 THE AMERICAN ORGANIST presented a brief survey of the man and the thing he had done, the story being written by Mr. Walter Squire, an American organist who travels extensively in England and France.

On November 18th, 1921, the Metropolis was astounded to hear an organist improvise for upwards of thirty minutes upon a half dozen themes he had never seen before, and his improvisation was not a ramble, but took the classic form of the four-movement sonata—it was called an "Improvisation in the Form of the Symphony." And it was performed not in the privacy of a studio, nor before an audience of amateurs but before the most critical audience New York City could assemble. The press greeted it with universal applause.

Then in 1922 this man came back to America and piled up the most extensive recital tour ever booked here by an organist.

By this time the name Marcel Dupre dominated the horizon, in America, in England, in France. Who is Marcel Dupre? and of what is he the product?

Marcel Dupre was born in Rouen, France, on the third of May in 1886. His paternal grandfather, Aimable Dupre, was organist of St. Maclou, Rouen, for thirty-seven years, from 1848 to 1885. His maternal grandfather, Etienne Chauviere, was choir-master of St. Patrice, Rouen, for thirty years, and was a bass singer of remarkable voice. His father, Albert Dupre, has been organist of St. Ouen, Rouen, for about ten years, having served twenty-five years as organist of the Immaculate Conception, Elbeuf. His mother is an excellent pianist and violoncellist—and her remarkable memory is one of the heritages of her son, Marcel Dupre.

Marcel Dupre when seven years of age began his studies under the direction of his father who was a pupil of Guilment, and in turn he himself became a Guilment pupil at the age of twelve years, at the same time becoming organist of St. Vivien's Church, Rouen. When fifteen years old his first important composition, an oratorio, "JACOB'S DREAM", was performed by his father's choral society.

When nineteen years of age he won the first prize in piano in the Conservatory of Paris; when twenty-one he won the first prize in organ after having been in Guilment's class in the Conservatory only ten months; two years later he won another first prize, this time for fugue; and then on the 4th of July 1914 he won the supreme honor of the Conservatory, the Prix de Rome for composition, with his lyric scene "PSYCHE".

In 1906 Widor invited him to become his assistant at the grand organ in St. Sulpice, and in 1916 when Vierne's health compelled him to be absent from Paris Dupre took his place at the grand organ in Notre Dame Cathedral, remaining for the four years of Vierne's absence. Since M. Vierne's return to Notre Dame Mr. Dupre has continued in the capacity of "Organiste au Notre Dame de Paris", while M. Vierne's title is "Organiste Titulaire de Notre Dame."

The Paris Conservatory allows five years for the attainment of its prizes, and if the student cannot make good in that time he is ineligible. In the time allowed, Dupre won not only one prize but three. The competition for the fugue prize is exceedingly exacting; candidates present themselves at 6 a. m. for the theme and are then locked separately in private rooms where they have until 12 p. m. to write and recopy their fugue, eighteen hours for the task. Mr. Dupre's winning example has of course become the property of the Conservatory and is kept in the archives. The judges examine the work for construction and even try out passages at the piano, but the candidates have no instrument of any kind when they are writing.

As a composer Dupre is becoming more and more active as time goes on; many of our most advanced players have already programmed his organ works, and indeed he is adding to them while on tour in America, as he carries with him a good supply of manuscript paper and always has a writing desk in his room. Sometimes his

complete in 1920 at the Conservatory, and repeated the performance at the Trocadero in 1921.

Mr. Dupre began improvising when but eight years old, and by the time he was competing for the first prize in organ at the age of twenty-one his improvisation of a canon on the plain-chant theme given him



MARCEL DUPRE

When he came to America in November of 1921 and as he appears in our midst today

activities merely take the form of adding the orchestration to an already sketched-out piece, while again he is actually working out themes and movements.

His memory was the first thing to command attention in America. He began memorizing when seven years old; it was a part of his study. Even at this early age he memorized one study each day for twenty-four consecutive days. At eight years of age he played the E minor PRELUDE AND FUGUE from memory for Guilmant, and a short time later for Cavaille-Coll. And thus his memorized repertoire grew as constantly as his technical dexterity, so that at the beginning of the War he found himself with half of Bach completely memorized, and the idea occurred to him that it would be an unusual thing to memorize all of Bach. To this task he set himself, and two years later the entire works of Bach were completely held in memory. He first performed the series

drew from the jury enthusiastic praise. When he appeared for his first American recital he then improvised in the symphonic form and astounded the music world.

The story of this improvisation is unique. Indeed the story of his coming to America is interesting.

Dr. Alexander Russell, concert director of Wanamakers' crossed the Atlantic in 1920 to renew old acquaintances in the music worlds of England, France, and elsewhere, and get into closer touch with the activities of the Old World in music. One of his desires was to again visit all the famous cathedrals and churches; another was to renew acquaintance with the famous musicians of London and Paris, and incidentally meet any new stars that might have arisen during recent years.

Dr. Russell had heard of Marcel Dupre and had known of his rendition of the Bach catalogue, but it was merely an incident in the background of his memory.

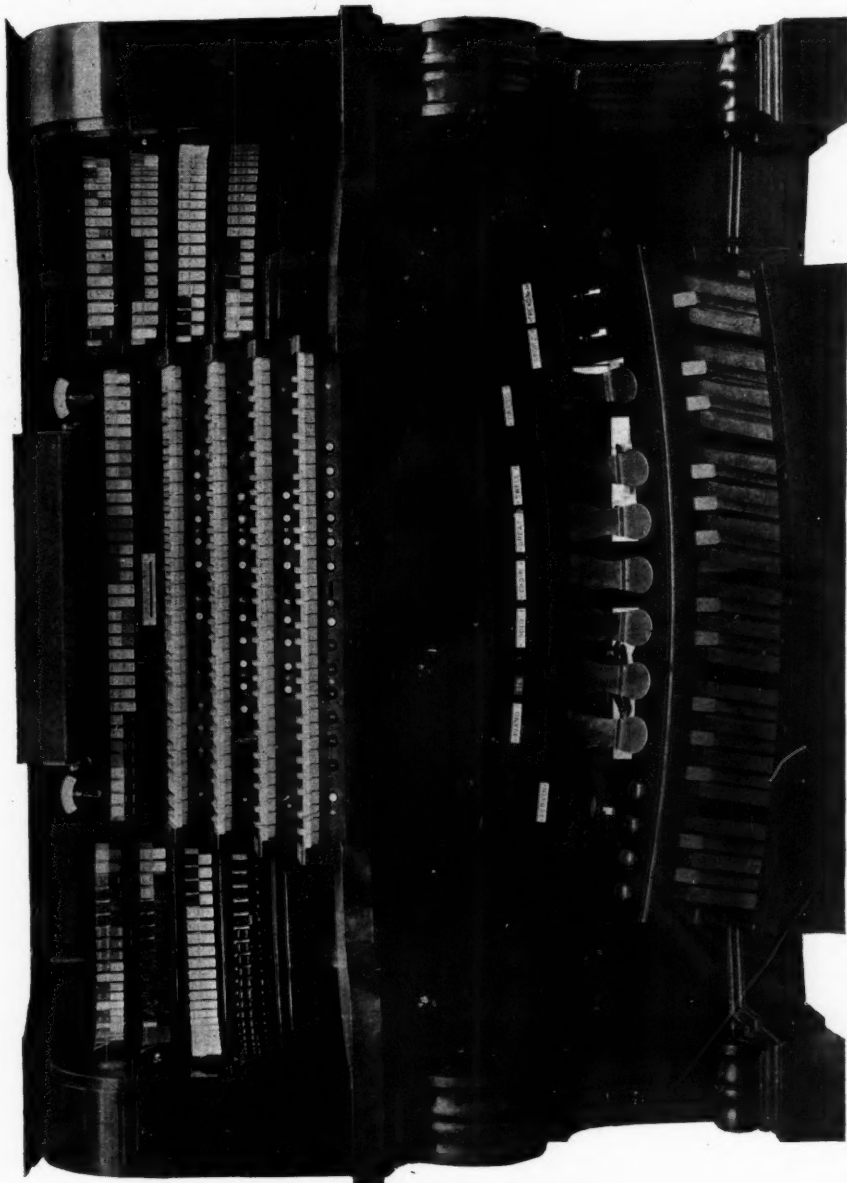


When talking with Widor he asked the question:

"Who is the greatest of the younger generation of French organists?"

catalogue of Dr. Russell's memory.

When visiting with M. Brussel, secretary of the Beaux Arts, he considered his host an excellent authority to whom to propound



THE WANAMAKER NEW YORK CONSOLE

That brought Mr. Dupre to America in 1921 and upon which he was first heard here

"Mareel Dupre," was the unhesitating answer. And it was promptly filed in the a list of similar questions, and when he asked,

"Who is the greatest of the younger generation of French organists?" M. Brussel instantly replied,

"Marcel Dupre."

By the time the monotony of the answer was beginning to be tedious, Dr. and Mrs. Russell paid a visit to the famous Cavaille-Coll factory and the thought occurred to him, why not ask the question of the present head of this world-famed organ-building institution.

"Marcel Dupre," came the immediate reply.

And since the residence of Mr. Marcel Dupre was but a short distance from the Cavaille-Coll office, Mrs. Russell decided it was time to drive around and take a summer tourist's chance of finding the artist at home during vacation season.

Upon alighting at the address, Dr. Russell saw a young man coming out of the house and enquired in his best French—which he speaks fluently—if the young man could tell him if Marcel Dupre lived there.

"Je suis Marcel Dupre," he replied.

The friendship was quickly formed and mutual, and before leaving his new-found friend, Dr. Russell enquired,

"Why do you not visit America?"

And Dupre jokingly answered, "I should like to—I'm going to."

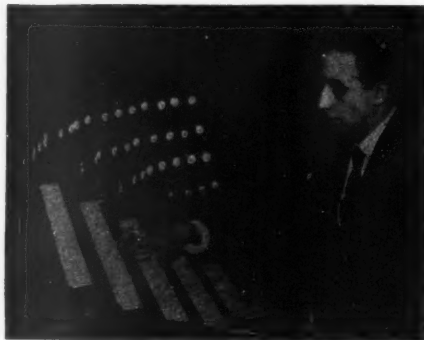
"All right," replied Dr. Russell, continuing the bantering tone, "I'll arrange it."

Upon his return to America, Dr. Russell had a conference with Mr. Rodman Wanamaker to whom he had written about Dupre. Mr. Wanamaker said, "Tell me about Dupre." No comment was made when the story was told, but one day some months later, Mr. Rodman Wanamaker unexpectedly called Dr. Russell to his office and asked if he had cabled Marcel Dupre. "No," replied Dr. Russell. "Well," Mr. Wanamaker said, "do so at once. We may need him next season," and thus Marcel Dupre inaugurated the new Auditorium organ in the Wanamaker New York Store on the 18th of November 1921.

Mr. Dupre is playing on his present tour two new compositions of his own. One is a set of variations which he composed on his tour last year, with each variation the direct inspiration of some certain American city and organ. He has not consented to give the key to the variations as yet, but the piece will be heard with interest.

He is an indefatigable worker. Though

he inherits a portion of his remarkable memory from his mother, he has supplemented his birth-right with tremendous labors. At the piano he has labored continuously, sometimes working at eight-, ten-, and eleven-hour stretches. And on the organ he has worked almost as steadily, since his father had purchased a Cavaille-Coll



AT HOME IN NOTRE DAME

Mr. Dupre at the console in Notre Dame Cathedral, Paris, where he and Vierne provide solo organ music

studio organ for his residence when his prodigy-son was but beginning his studies, and this instrument, unlike the great church instruments of Paris, was blown by an electric motor.

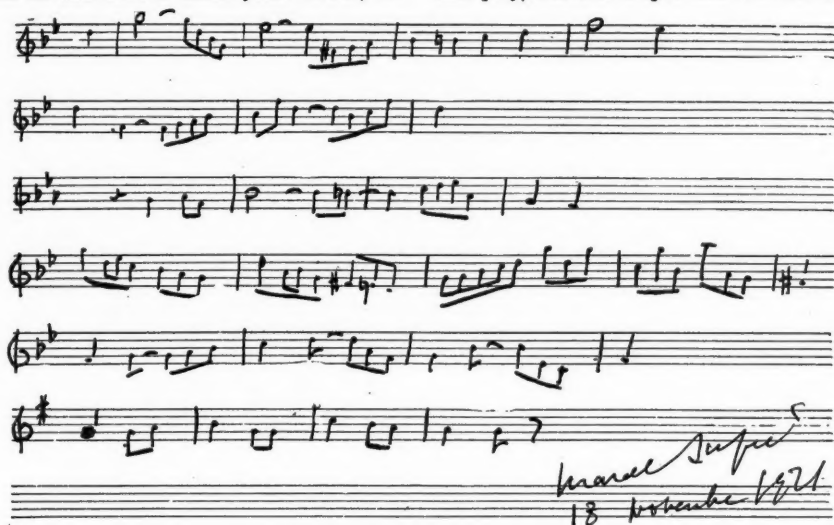
Many readers will wonder how a man's memory reacts under the strain of a concert tour and the passing of months. Mr. Dupre carries no music of any account with him on his tours, though he carries a goodly stock of manuscript paper. But for such a feat as the playing of the full Bach catalogue, the memory must be refreshed by occasional hours of study now and then to retain the works perfectly. Mr. Dupre, unlike many other players, will memorize even an important work one month and play it the next, and the smaller things may occasionally be memorized while on the train. He has grown very fond of America and especially likes the wonderful California climate. Our organs, in spite of their tremendous variety of consoles, do not trouble him, and he usually pays little heed to printed specifications of an instrument he is to play, preferring rather to get a picture-impression of the console itself with the registers and accessories as actually located; and from this mental picture, which he turns over and over again in his mind before the recital, he

sets his registration. Much of his practise is done mentally away from the instrument. Perhaps some of the freshness he is able to bring to repeated programs comes from his habit of not wearing himself out in practise before the public appearance.

Last year he had the pleasure — shall we call it that — of sitting in judgement upon candidates who presented themselves, as he had done a dozen years earlier, for

to improvise "symphonies" in American tours, the sketch shall close.

Dr. Russell in bringing Dupre to America had never heard him play—his hand was slightly affected at the time of their meeting in Paris and an attempt to use it for playing was inadvisable. Upon his arrival in New York Dr. Russell had entirely forgotten that he had never heard him play, but Mr. Dupre had remembered



#### RECORD-BREAKING THEMES

Six themes by Messrs. Noble, Barnes, Dickinson, Schlieder, Courboin, and Farnam, in the order given above Mr. Dupre used the first two for his first movement, and the fourth and fifth for his Scherzo: the Adagio and Finale were built on one theme each. Our illustration shows the original copy of the six themes which Mr. Dupre made at the little table on the stage before beginning his first American improvisation; after the recital he presented this, his own version from which he played, to Mr. T. Scott Buhrman and autographed it

the first prizes in fugue and organ. And shortly before he started for his third visit to America the French government conferred upon him the decoration of "Legion d' Honneur."

It will probably not be contended to say that the visits of Mr. Marcel Dupre to America have stimulated interest in the organist's profession as the visits of no other. He is mild, kindly, modest, and always courteous in manner. He is a good business man and has a reliable sense of values; he is not of the old school of artists but of the new. Perhaps his Bach feat could not be done by many, and would not be done by any other, but many of his other achievements are largely the result of prodigious labors—though we must not forget the peculiar richness of his heritage.

And with the incident as to how he came

it and one of his first anxieties was as to whether his playing would be liked after it was heard. When arranging the opening program for the new Wanamaker organ, Mr. Dupre confided to Dr. Russell that there was one thing he would like to do at his last recital in America. He would like to improvise a "symphony."

"Not at your last recital," replied Dr. Russell, "but at your first." And so it was.

#### The Bach Programs

In response to requests from many readers for the publication of the complete Bach programs of Mr. Dupre these programs are herewith reprinted as they were given in

St. Andrews and St. Paul Presbyterian Church, Montreal. The works of Bach are arranged in the same order for this presentation as they were in the original Paris Conservatory series and the subsequent Trocadero performance. The Paris Conservatory series booklet contained 42 pages, with much explanatory matter and comment on the artist's performance. The Montreal book contains 32 pages and includes the specifications of the Arnstade Organ of 22 registers, the Weimar Castle Organ of 24 registers, Leipsic University Church organ of 54 registers, and the St. Thomas instrument of 35. It also lists the complete organ works of Bach as follows:

- 19 Preludes or Fantasies and Fugues
- 5 Toccatas and Fugues
- 3 Fantasies
- 7 Fugues
- 6 Sonatas
- 99 Chorals
- 12 Various pieces
- 151 Total

#### *First Program*

##### TEN PRELUDES AND FUGUES

C major  
C minor  
C major  
D minor  
E minor  
F minor  
G major  
G minor  
A major  
A minor

#### *Second Program*

Wake up, the voice calls us  
Oh! whither shall I fly  
Who only lets the good God wield  
My soul exalteth the Lord  
When we are all in our greatest need  
Thou comest now, Jesus down from Heaven  
Prelude A minor  
Prelude G major  
Canzona D minor  
Trio D minor  
Allabreve D major  
Fugue on the Magnificat  
With all my heart  
Lord Jesus Christ, unto us turn  
Beloved Jesus, we come here  
A fortress strong is our God  
I will give thee farewell (2)  
By the waters of Babylon  
We believe all in one God  
Now rejoice, dear Christians all

#### *Third Program*

Pastorale F major  
7 Variations F minor: O Christ! who art  
the cheerful day

9 Variations C minor: O God, thou pious God.

11 Variations G minor: All hail, thou goodly Jesus

Variations in Canon Form C major: From Heaven high, thence do I come

#### *Fourth Program*

Fantaisie G major  
Fantaisie C minor  
Fantaisie G major  
Fugue C minor  
Fugue G major  
Fugue B minor  
Fugue C minor  
Fugue G minor  
Fantaisie and Fugue C minor  
Fantaisie and Fugue G minor

#### *Fifth Program*

##### 45 CHORALS FOR THE LITURGICAL YEAR

Now come, the Heathen's Saviour  
God's Son is come  
Lord Christ, God's only Son  
Praise be the Almighty God  
A child is born in Bethlehem  
Praise be to thee, Jesus Christ  
This day is a day of gladness  
From heaven high, thence do I come  
From heaven comes the Angel's choir  
In dulci jubilo  
Praise God, Oh ye Christians  
Jesus, my joy  
We must praise Christ  
All we Christians  
Help us to glorify God  
The old year is gone  
In thee, is gladness  
In peace and gladness  
Lord God, open thine Heavens  
O guiltless Lamb of God  
Christ, thou Lamb of God  
Christ, thou bringest Salvation  
As Jesus stood beside the Cross  
O man, bemoan thine fearful sin  
We thank thee, Lord Jesus  
Help me, oh Lord  
Christ lay in bonds of death  
Jesus-Christ, our Saviour  
Christ is risen (In 3 verses)  
Holy Christ is risen, Alleluia  
The beautiful day has come  
To-day triumphs the Son of God  
Come God Creator, holy Ghost  
Lord Jesus unto us turn  
Beloved Jesus, we stand here  
These are the Holy Ten Commands  
Our Father which art in Heav'n  
By Adam's Fall is quite corrupt  
To us hath come salvation  
I call thee, Lord Jesus  
In thee, I have hoped, Oh Lord  
When we are in our greatest need  
Who only lets the good God wield  
All men must die  
Ah! How fugitive and vain

*Sixth Program*

## SIX TRIO SONATAS

E-flat  
C minor  
D minor  
E minor  
C major  
G major

*Seventh Program*

## 18 CHORAL-PRELUDES

Come, Holy Ghost, Lord God  
Come, Holy Ghost, Lord God, Alleluia  
By the waters of Babylon  
Adorn thyself, dear Soul  
Lord Jesus, unto us turn  
O Guiltless Lamb of God  
How all give thanks to God  
From God I will not leave  
Now come, the Heathen's Saviour  
Now come, the Heathen's Saviour (Trio form)  
Now come, the Heathen's Saviour (Fugato style)  
Honour to God on high alone (3)  
Jesus-Christ, our Saviour (2)  
Come God, Creator, Holy Ghost  
Before thine Throne, O God

*Eighth Program*

## 7 PRELUDES AND FUGUES

C major  
C minor  
D major  
E minor  
G major  
A minor  
B minor

*Ninth Program*

## THE DOGMA IN MUSIC

Prelude E-flat  
Kyrie, God the Father  
Christ, comfort of all the world  
Kyrie, God Holy Ghost  
Kyrie, God the Father (Short Version)  
Christ, Comfort of all the world (Short Version)  
Kyrie, God Holy Ghost (Short Version)  
To God alone on high  
To God alone on high (Full version)  
To God alone on high (Short version)  
These are the holy Ten Commands  
These are the holy Ten Commands (Short version)  
We believe all in one God  
We believe all in one God (Short version)  
Our Father which are in Heav'n  
Our Father which art in Heav'n (Short version)  
Christ, our Lord, to Jordan came

Christ, our Lord, to Jordan came (Short version)

In deepest need, I cry to thee

In deepest need, I cry to thee (Short version)

Jesus Christ, our Saviour

Jesus Christ, our Saviour (Short version)

Fugue E-f

*Tenth Recital*

Passacaglia  
Toccata and Fugue D minor  
Toccata and Fugue E major  
Toccata and Fugue F major  
Toccata, Adagio and Fugue C major  
Toccata and Fugue D minor

## Note

When proof-reading the above article discrepancies were discovered in the totals taken from the Montreal program book. These have been corrected to accord with the actual programs played both in Paris and in Montreal, but in making those corrections the Editor referred to the complete Bach edition of Breitkopf and Hartel as a check-up, and discovered still greater and irreconcilable discrepancies. The reader may be interested in having the summary taken from the famed Breitkopf and Hartel edition, and also that taken from the new Widor-Schweitzer edition being produced by Schirmer; apparently Mr. Dupre used the Peters Edition, though the program book contains no direct statement to that effect. It must be remembered that the Schirmer series is hardly more than half completed; the choral preludes have not been even begun. For convenience Mr. Dupre's figures are given herewith also.

	B-H	W-S	D
Preludes and Fugues.....	26....	30..	17
Fantasias and Fugues ....	3....	2..	2
Toccatas and Fugues ....	5....	2..	5
Fantasias .....	5....	4..	3
Fugues .....	6....	5..	7
Preludes .....	3....	3..	3
Sonatas .....	6....	6..	6
Concertos .....	4....	4	
Variations (30 movements)	4....	..	4
Various Compositions ....	5....	6..	5
Chorales .....	46....	..	
Choral preludes .....	93....	..	99
	206		151



# "THE SHADOWS OF EVENING"

A Vesper Hymn.

A Welsh melody harmonized  
and adapted to English words by  
F.N. Baxter, Mus.B., F.R.C.O.

Slow.  $\text{♩} = 84$ .

The sha-dows of evening A-round us are

fall-ing, And pale is the West. May An-gels all

ho-ly, This night watch be-side us, Our lov'd ones and best;

Lord pour on Thy children Thy sweet be-ne-

-dic-tion, And grant us Thy rest. A-men.

# THE CHURCH

FAY SIMMONS DAVIS

Contributing Editor

## The New Year

FAY SIMMONS DAVIS

**T**HE New Year is really here! What magic lies in that word "new"! It means a change in dominant ideas; in thoughts; in habits; in methods. It means a clarifying of the brain, to the consequent stimulation of the whole human machine. Musicians seeking "new things" for their advancement, are far removed from those seeking them as fads. There is a vast difference between the true wisdom of positive natures, and the slipshod information of negative characters.

Everybody is wishing us a glad and happy New Year. Now in order to be happy we must be successful — and how can we be successful unless everything within us vibrates to all the worth-while events going on about us? New visions, new interests must come with the New Year. Competition was never so keen; the battle of the "survival of the fittest" is now on, in earnest.

We must make new friends, too, and create a new atmosphere; read new musical material; subscribe to the up-to-date music journals, and keep abreast with the best thought of those who dwell to the North, South, East, and West of us. This only is life that is "new"!

A certain famous man has been called "a steam engine in trousers." I once knew such a steam-engine, only, the trousers were on a girl! She was one of eight children; poor, she worked all day and practised all the evening. She had an over-mastering ambition to play a church organ. One Sunday, after service, she went into the empty choir gallery and measured the distances between the pedals. She copied these, in chalk marks, under her old square piano. After some practise she realized that no advancement could possibly result, so she had some wooden pedals made.

Upon these she assiduously practised until she had conquered the distances in elementary technic, and learned from an old book how to use heels and toes, and to understand the markings indicating them. Saving what money she could, she hired a harmonium with pedals. Members of the family circle took turns pumping for her while she practised, and soon she felt able to afford a few precious lessons. These so inspired her that she began investigating the music possibilities of the small nearby churches. After a discouraging search she at last found one which gave promise of being an "entering wedge."

This "wedge" was a melodeon, and the organist a listless young woman who confided to her that she "wasn't going to play after the month was up."

Hurrying home, after learning the names of the music committee (three large men having the "say" of the little melodeon and the player) the "steam-engine" wrote a letter, offering her services gratis if the church would hire her harmonium for five dollars per month (the price she was paying for it).

Yes, she secured the job—her first job! At the end of the year she was paid three dollars per Sunday in addition to the rent of the harmonium (which she now owned). Later the church purchased a small one-manual organ with a real motor; her salary was again raised, and she then sold her own reed instrument, using the proceeds for further instruction. She organized a volunteer choir of eight young girls; one paid soloist, an attractive baritone, kept the choir together—and the rivalry keen—until the fascinating man married one of the girls! Then good-by! the others folded their tents like the Arabs and stole away!

Well, constant study had by this time developed our friend's natural gift and at the end of another year she resigned to accept a more desirable position; from which she later graduated a truly enviable one.

She told me that there were only two things of which she had a horror—playing “like a lady,” and playing pedals with her left foot, while she pumped the swell pedal with her right!

This woman's type spells the world's progress. Ambition, force, and high ac-

complishment will conquer seemingly insurmountable obstacles. We learn our New Year's lesson from her life's calendar. We turn our first page of 1924; and on it we write:

“I am the Master of my Fate—  
I am the Captain of my Soul.”

## Repertoire and Review

*With Special Reference to Average Choruses and Quartet Choirs*

PAUL AMBROSE

“O LAMB OF GOD I COME”

SIX pages of human music for quartet or chorus, on an old-fashioned Gospel text that could be improved upon for worthiness of sentiment if one wanted to stick strictly to truth in hymns. The present setting is not the best work of its Composer, but it is good in many ways, and when it comes to the melodious bass solo and the bass-tenor duet the congregation is sure to fall victim. For an evening service it will make wholesome and attractive music and will be heard with pleasure. It can be done by quartet or volunteer chorus with good effect. (Schmidt 1923, 12c)

EDWARD SHIPPEN BARNES

“OH LET HIM WHOSE SORROW”

ANTHEM for chorus or quartet that opens with a lovely passage of inspirational warmth, as shown in our illustration; if the



reader will supply two crotchets on E-flat and E over tonic harmony he will have the actual vocal start of the anthem. It is an unusual melody and the composer has taken the trouble to do the necessary work to make the anthem a credit to himself. The usual phrase length is not a master of the composer but is rather mastered by him, and

with good effect. The chorus or quartet section is not up to the inspirational level of the opening melody, but can be made much of by a careful choirmaster, and the anthem will not be lacking in climax and effect. It is easy to do, unless the matter of interpretation may call for some unusual effort. (Schirmer 1922, 12c)

PEARL G. CURRAN

“DAWN”

ARRANGED by Carl Dies for mixed chorus, men's chorus, and women's three-part chorus. The text is as much a church text as it is secular, so that choirmasters in modern churches will be able to use it. The music is in the nature of a mood picture and the Composer has been free to follow inspiration wherever it lead, and the inspiration has been well written. Of the three settings perhaps the men's version will be most effective, as the play of voices is more interesting. The piece begins with mild treatment, but it reaches a sterling climax on the fourth page and again on the sixth and last, ending fortissimo. In expressiveness it gives a wide range. Taken unaccompanied as intended, it will be a bright spot in any secular program, and give strength to the church service. All three versions are well done, the Transcriber taking all the necessary authority for enlivening his part-writing contrapuntally. (Schirmer 12c)

CLARENCE DICKINSON

“SHADOWS OF EVENING”

A FINE anthem for chorus. The opening theme is an inspirational conception of high character and gives the anthem an excellent introduction. This is scored for united sopranos against six-part foundation, and is sung unaccompanied—a scheme worthy of imitation. Four-part male chorus work forms the contrast, with the women's voices added also for the second half with the

climax. And then the main materials are restored for the close, as shown in our excerpt. It is a beautiful number, but of



course available only for fairly-well trained chorus. It is recommended to all good chorus choirs. (Gray 1920, 10c)

### HAROLD VINCENT MILLIGAN

#### "THE DAY IS PAST"

EVENING anthem for chorus only, and it ought to be a fairly well trained course, for the composer demands four-part work from both the ladies and the gentlemen of the choir. Our illustration shows the opening measures, given to the ladies; the same



passage is later repeated for the men. It is marked by an occasional touch of the Composer's personality as he expresses it in his harmonies and progressions—which, being interpreted, means that it is unusual enough to be interesting and not so unusual as to be outlandish or anything like it. The combination of a chorus of ladies' voices followed by a chorus of men, and both followed by full chorus, makes an unusual number, and the music is unusually good. There is an out and out jazz rhythm for the opening of the full chorus, but it gives life to a literature that is too often dead, and it is to be hoped that too many choir-masters will not kill the punch of it by changing the rhythmic values at this point. It is recommended to all good chorus choirs. (Schmidt 12c)

## Twelve "Best Sellers"

### From the Ditson Catalogue

A NOTE in one of the issues of the Ditson monthly Novelty List led to the suggestion that it would be interesting to learn just which twelve chorus numbers are the best sellers in the various publishing houses; in response the Ditson stock clerk picked out the twelve following numbers which are making the best sales record.

### PAUL AMBROSE

#### "O COME TO MY HEART"

THIS truly beautiful anthem of seven pages was reviewed in the June 1920 issue of this magazine; it opens with a fine melodious baritone solo, as shown in the first two staves



of our illustration No. 513, which at the end of the fourth staff runs into a coda of equal beauty for chorus or quartet in unison, with final measures in warm-hearted harmony. Again the solo appears, and this time it is followed by the thrilling passage shown in the third staff of our illustration—where the thirds between the voices count so effectively. It works up to a glorious climax, and its delightful text and inspirational music has made it a warm favorite with my own choir and congregation for many years. I unhesitatingly recommend it to every choir-master, for quartet or chorus; it contains no difficulties. (1905, 12c)

### W. BERWALD

#### "SAVIOR THY DYING LOVE"

THE second of the twelve numbers is equally melodious and inspirational; it aims to use musical beauty as the means of reinforcing beautiful thoughts. Our illustration shows the opening passage, where the melody is placed below the accompanying harmony; it is a smooth, graceful, warm melody, and the harmonies are natural and pleasing. On the third page the quartet or chorus begins with some passages now in unison and now in harmony, still below the accompanying harmonies on the organ, and effects of real beauty are obtained constant-

ly. A little later the accompaniment brightens itself rhythmically and leads on to a delightful close. It is easy to do and



is sure to be appreciated by choir and congregation; yet its musicianship is, as the number before it, fully worthy and commanding. (1911, 12c)

**CARRIE BULLARD**  
"HE THAT DWELLETH"

A FINE musicianly setting of a wonderful text, a text that is so peculiarly adaptable to almost any service. There is an unusual

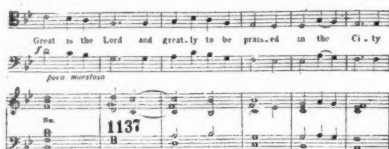


blending of musical qualities with musicianly; the work is inspirational and well developed technically at the same time. The accompaniment is an essential feature, and very intimately woven into the voice parts; the two cannot be separated. Again it is easy to do, by either quartet or chorus; there are brief quasi-solo passages for several voices; there is some imitative work, some counter-point, and plenty of variety. It sometimes borders on the mood-painting. It too can be recommended to all choir-masters. (1911, 12c)

**GEORGE A. BURDETT**

"GREAT IS THE LORD"

THIS number is marked by good old American earnestness and enthusiasm, though not lacking in dignity and musicianliness. Its musicianliness reinforces its enthusiasm, and its clarity leads to an easily achieved



artistic rendition. It is a praise anthem that does not become flippant or insincere religiously because its music is too jubilant; on the contrary it has been written with restrained hand and the message is the first thing, with musicalness secondary. Our illustration shows the opening voice passage, for men in unison. There is a finely contrasting duet in the middle section of which much can be expected; yet withal the anthem is easily within reach of the average quartet or chorus. (1902, 12c)

**J. LAMONT GALBRAITH**

"I WILL LIFT UP MINE EYES"

NINE pages of music with a delightful opening passage as shown in our illustration; the harmony gives fine color to the text, and the accompaniment accents the pastoral



scene. This excellent painting is continued through five staves and then gives way to a good duet passage largely in thirds rather than contrapuntally imitative. The second half of the number is given to a vigorous chorus theme that can be well done also by a quartet; this is a praise section, jubilant and straightforward, with ample opportunity for occasional shading. The end comes in a quiet coda with the opening theme for very brief bass solo with a few measures of harmony work at the end. Again the text is exceedingly practical. (1917, 16c)

**SERGI RACHMANINOFF**

"BLESSING AND GLORY"

AN arrangement by R. Markaroff for mixed chorus or quartet that preserves the fine



originality that characterizes some of the best of contemporary Russian music. Our illustration need only show the first staff;



note the effectiveness of the bass. The next staff introduces sopranos and contraltos, then tenors, and then basses, and then this first theme is repeated *ff*. There is a two-measure "Hallelujah" of telling effect on the third page, and a pianissimo passage follows it suddenly, working up to a big climax in original fashion. Then the main characteristic theme is repeated again and furnishes finally the motive for the coda. This number ought to be added to every repertoire; it is not difficult for either chorus or quartet. And it has an original voice. (1923, 12c)

(To be Continued)

## VARIOUS

J. W. BLACK: "HARK WHAT MEAN THOSE HOLY VOICES," a carol for Christmas that reaches the office rather late, but not too late to make preparations for its use next Christmas. It is in 6-8 rhythm and has a pastoral swing to it. (Black 1923, 6c)

HARVEY B. GAUL: "SHORT COMMUNION SERVICE IN G MINOR," in 5-2 rhythm, seven pages in all. While some of it is perhaps of but the usual interest there are passages of unusual value, some for rhythmic causes and some for melodic, with some strong harmonic contrasts toward the end of the service. It is easy to do, and ought to prove valuable for its individuality. (Schirmer 1923, 15c)

CATHOLIC CHOIRMASTER: The Mid-Summer issue of this excellent quarterly for Catholic organists and choirmasters contains much material of peculiar interest to organists, including an article on the music of Ursuline College, Chatham, Ontario—the Ursuline order being the oldest teaching order for women in the Catholic church, having been founded in 1535. Its School of Music is affiliated with Toronto Conservatory. The Catholic Choirmaster is undoubtedly the greatest force for the purification of Catholic Church music and is of keen interest also to Protestant organists.

## Points and Viewpoints

### AN ANTHEM TEXT

GEORGE B. NEVIN

All your reviewer says of the anthem "IN THAT DAY" is true, but how could I get length without repeating these words—a call to the people, and we all know how many calls must be made to attract even the small audiences to our churches?

In the same mail came my royalty account from the publishers of this anthem. The very large sales of the two forms in which it is published total three thousand five hundred and twenty-four copies. You and I agree perfectly on the question, but this large sale shows that the general run of organists pay but little attention to this vital factor in church music. I do not defend what I did, but I am puzzled to know how I could have bettered it, for we must follow what has always been considered good advice, "STICK TO THE TEXT."

### CHOIR TONE\*

JOHN BLAND

WHY are most boy choirs considered musically impossible? How can boys be taught to sing by organists who know little or nothing about the technic of voice production except what they may have read—men who have never gone through the mill of vocal knowledge by study or experience, who know little of proper resonance, who have only a superficial understanding of the so-called "cathedral tone," which is invariably wrong, as it has but one color for all vowels—a hollow, wooden flute-like whoop?

Any layman can make boys sing scales in the space back of the soft palate, but

\*This letter was also addressed to the New York Evening Post; it is reproduced here for the good it will do. Comments on Mr. Bland's own choir will be quoted in a later issue.—ED.

how many choirmasters know how to utilize the space in front—the nose, the mask, and the mouth?

Without the correct use of these parts (which cannot be taught by books), there can be very little understandable diction, very little resonance, and no certainty of pitch. The hum or harmonics must be a part of every vowel, a part of every vocal utterance, flowing constantly through the mask. It is a most complex and difficult art—an art that requires life-long study.

Why do not organists take lessons in singing?

The instruction of competent teachers is largely responsible for the skill of organists, and yet many of them seem to think that they are efficient vocal masters without corresponding study under competent vocal teachers.

They do not know the sensation of producing a good tone, yet they set themselves up as teachers of tone-placement, emission, production—they teach voice technic!

Sometimes they can tell when a tone is bad, but rarely how to make it good.

Under these conditions, is it strange that few of our choirs are taken seriously by the critics?

Of course, there are exceptions that prove the rule, and this letter is written with the hope that organists who teach singing without the necessary equipment may see the light and that thereby fewer voices will be misused.

#### OVER-POWERING ACCOMPANIMENT HOWARD A. MURPHY

MAY I take exception to one statement in the review of the service in St. John's Cathedral published in the October issue? In one place it is stated the choir was backed "by an organ accompaniment that for the most part greatly over-powered

the voices", and again, the music "would be vastly more inspiring and beautiful than with an organ accompaniment that for some reason or other must over-power the voices."

This is the conventional attitude toward choir work which makes much of it ineffective—the idea that the voices must predominate. Even in solo work this is not always necessary—for the accompaniment is often the more interesting of the two lines. In many cases the voice should be born along on a volume of sound like a boat on a river—rather than walking across a stream on stilts. Why submerge the accompaniment? Why this eternal prominence to the voice simply because it is a voice? To me the massive accompaniment at the Cathedral is one of the most satisfying features of the service. Last Sunday in a familiar hymn Dr. Farrow used a magnificent reed for the melody which completely drowned the combined choir and congregation. Such an instrument as that of the Cathedral is entitled to at least an equal part in the music—and I for one hope it will never be subservient to the voices.

There are times when a meaningless accompaniment should be inaudible, but never when the material presented by the instrument is of equal value to that of the voices.

#### NOTE

MR. MURPHY, a member of the faculty of the Institute of Musical Art, New York, presents an unusual viewpoint, one with which, for the most part, I personally disagree. Presumably every reader delights in an organ that occasionally over-powers a congregation in a hymn, no matter how large the congregation; this goes without question. But for an accompaniment to over-power a solo singer or a quartet or a chorus or a violinist or a cellist—it would be interesting to have the viewpoint of other musicians. What does the reader think about it?—Ed.

## Service Programs

NOTE: Circumstances have not allowed for the compiling of a new Service Program column for many months; consequently the present column must include a great many programs more than are usually included. To allow for this it has been necessary to omit all but the anthems. In the future we hope to include occasional organ numbers

and vocal solos. Organists are requested to plainly mark their name wherever it appears on the calendar; this will save valuable time in hunting all over the various calendars to discover the identity of the organist when the programs are being compiled for this column. Add also the city and state when

the calendar is so negligent as to forget this necessary information.

### JESSIE CRAIG ADAM

#### *November Oratorios*

Rossini's Stabat Mater

Haydn's Creation

Mendelssohn's Elijah

### CHARLES E. CLEMENS

"Let not your Heart" — Foster

"Now the Day is Over" — Miller

"Still with Thee" — Foote

"Evening Hymn" — Rheinberger

"Peace and Light" — Chadwick

"Come to Me" — Scott

### MRS. FAY SIMMONS DAVIS

#### *Community Services*

Oct. 7 — Service of Prayer

Nov. 4 — Service of Praise

Dec. 2 — Service of Joy

Jan. 6 — Service of Hope

Feb. 3 — Service of Love

Mar. 2 — Service of Devotion

Apr. 6 — Service of Promise

May 4 — Service of Friendship

### LYNWOOD FARNAM

"I have considered" — James

"Blessed art Thou" — James

"Lord is Loving" — Garrett

### J. HENRY FRANCIS

#### *Musical Service*

"Communion Service A-f" — Parker

"Teach me O Lord" — Attwood

"Son of God" — Estill

"Softly now the light" — Francis

"O Love divine" — Francis

"Consecration" — Estill

"I saw in the night" — Estill

"Cling to the Cross" — Protheroe

### J. FRANK FRYINGER

"Great is the Lord" — Richter

"Sunlight o'er field" — Rheinberger

"Whoso dwelleth" — Martin

"Saviour plead for me" — Pike

### JOHN WINTER THOMPSON

"Brightest and Best" — Buck

"Onward Christian Soldiers" — Macdougall

"What are these" — Stainer

"God to whom . . ." — Chadwick

"Just as I am" — Thompson

### DEWITT C. GARLITSON

"I have considered" — James

"Save us O Lord" — Bairstow

"Hail Gladdening Light" — Martin

"Lead Kindly Light" — Spross

"We who figure forth" — Gretchaninoff

"Thou Knowest Lord" — Purcell

"Light Eternal shine" — Verdi

"God of our Fathers" — Matthews

"As now the Sun's . . ." — James

"Whoso dwelleth" — Martin

### RAY HASTINGS

"Nearer My God" — Frost

"Watchman what . . ." Sarjeant

"Fierce Raged the Tempest" — Candyln

"Turn ye" — Harker

"Lift up your heads" — Rogers

### A. LESLIE JACOBS

"King of Love" — Shelley

"Immanuel's Land" — Bullard

"O Lord most holy" — Abt

### WILLIAM M. JENKINS

Read — Offertoire B-f

Read — Berceuse

Read — Prelude and Melody F

Read — Postlude G

Read — Nocturne

"Shepherd True" — Read

"There is a fold" — Read

### JAMES EMORY SCHEIRER

"Must Jesus bear . . ." — Brackett

"Saviour like a shepherd" — Chadwick

"Blind and alone" — Matthews

"God will wipe away" — Field

"Festival Te Deum E-f" — Buck

"I heard the Voice" — Gilchrist

### ERNEST H. SHEPPARD

"O come before" — Martin

"Blessed be the God" — Wesley

### PROWSE SYMONS

"Peace I leave with you" — Roberts

"Break forth" — Barnby

"Lift up your heads" — Hopkins

"In humble faith" — Garratt

### LYNWOOD WILLIAMSON

"O worship the Lord" — Watson

"Unfold ye portals" — Gounod

"Prepare ye the way" — Garrett

"Shadows of evening" — Barri-Shelley

"I am Alpha" — Stainer

"Saviour when night" — Shelley

### EVERETT E. TRUETTE

"Great and marvelous" — Gaul

"Send out thy light" — Gounod

"Be not afraid" — Mendelssohn

"In heavenly love" — Parker

"Still with thee" — Foote

"Seek ye the Lord" — Roberts

"Thy will be done" — Houseley

"How lovely is thy . . ." — Brahms

"Thine forever" — Berwald

### GEORGE W. WESTERFIELD

Bach — Adagio (Violin Con. E)

Cherubini — Requiem Mass Cm

Schmidt — Andante religioso (Con. Organ and Orch.)

### DAVID McK. WILLIAMS

"Hear my prayer" — Mendelssohn

"Litany B-f" — Mozart

"Panis Angelicus and Psalm 150" — Franck

"Lux Benigna" — Jenkins

### EMORY L. GALLUP

"I sought the Lord" — Stevenson

"Jesu word of God" — Mozart

"God is my Shepherd" — Dvorak

"Angel-bands" — Saint-Saens

# PHOTOPLAYING

MONTIVILLE MORRIS HANSFORD

Contributing Editor

## Critiques

### Rollo F. Maitland

THE Aldine, Philadelphia, startled the world by its announcement at the beginning of its career, unless my memory fails me, that the organ would entirely displace the orchestra. For that purpose a fine Moller was installed and Messrs. Firmin Swinnen and Rollo F. Maitland, of New York and Philadelphia, were engaged at unprecedented Eastern prices. But the orchestra was ultimately added; the managers may have planned for an orchestra from the start, for all I know; but this I do know, that their organ equipment was and is exceptional.

It is best, for the purposes of review in THE AMERICAN ORGANIST, to catch a player unaware, for if he grows careless on his tedious job the fact should be known and the player eliminated, if possible, from the ranks of professional theater organist. A man or woman has no right to any position if he or she cannot at all times meet all the requirements of the position. So I drifted into the Aldine unannounced and caught the staff unaware. One of the penalties I suffered was the disappointment in not finding Mr. Swinnen at the console for a part of the time, for I wanted to hear both players. I prolonged my visit as long as I could, under the pain of the first poor Arliss picture I had yet seen, and ultimately retreated without hearing Mr. Swinnen.

First, the organ was a delightful surprise; I should class it as one of the very few completely satisfying theater organs I have yet heard. I would even say it is one of two wonderful instruments; compared to the other one of the pair, the Aldine has more brilliance, more orchestral values,

more snap and vitality, but it is not so full and noble. And Mr. Maitland's playing was more honestly orchestral than any theater work in my knowledge—I mean rather than any organ work in theater, church, or concert; in fact if a concert organist should use a good orchestral organ of this character as well as Mr. Maitland used it, he would achieve distinction.

The Arliss "Green Goddess" is a poor subject to play. About all an average overworked organist will do with it is to play the score and avoid contrasty music. Mr. Maitland did a little more in that he so welded the joints of the succeeding numbers into their predecessors that the accompaniment became one piece of music, with joints only as required by the screen instead of by the score—joints made by interpretation and not by presumed necessity, which is not necessity at all in most cases. His registration was constantly vivid and alive; orchestral colors shone through here and there and everywhere; melodies cropped up constantly and wove themselves into the background, the foreground all the while being the piece in hand. If themes did not conveniently present themselves, I somehow have the impression that he pulled them out of his own will or stuck them in and played them; if they were not melodic, he could accept them as harmonic just as easily. The Register Crescendo was used but little; if pistons played a large part they were mighty well set and apparently plentiful. The effect of the playing was as though the organist were improvising for his own delight, not with empty ramblings or insignificant formalities but with musicianly music of the sort you and I imagine M. Vienne does in Notre Dame when he is feeling well. As a re-

sult, orchestral coloring did not have to wait the convenience of formal scores, but was injected or extracted by intention of the player. Mr. Maitland avoided the patch-work of piece after piece, block on block, and wove one fabric as a unity of background. And across this fabric he manipulated a beautiful tracery of lines in orchestral coloring, colorings that were not gross and unpleasant, not poorly imitative, not sluggish in the way organ tones so commonly are, but colorings that had much of the snap and pungency of their orchestral originals.

I do not remember that Mr. Maitland did anything unusual, displayed any photoplaying tricks; his style impressed me rather as musicianly and scholarly, as intellectual. But this does not mean, as it so frequently does, mere stupidity. A church organist in the theater is mostly stupid and lifeless. A concert organist is erratic and likely to appear brainless. And the average man's opinion of the average theater organist is that he is cheap and uneducated. I had heard Mr. Maitland some years before, only once, and I sat on the bench with him then. To be truthful, he did not impress me as unusually brilliant as a theater organist; I thought his music was aimed too high, his selections unsuited to the theater. The last thing one organist can do is to judge another when he is on the bench with him in the theater; I didn't know that then. Mr. Maitland was a delightful surprise in the Aldine. I did not hear one blunder, nor even one missed note that could jarr anybody. His style was varied. Harmonic passages were contrasted with melodic, slow tempos with allegros, noble registration with light and fanciful, fortes with pianissimos—and lots of them. Melodies, when appearing on the surface above the rest of the tones, were rich and smooth. The pedal was sometimes conspicuously pianissimo, and occasionally it preceded the manuals in building up a grand climax. All in all, Mr. Maitland is a musician's musician, and he is dramatic enough to satisfy the most exacting theater professional.

The organ too deserves further mention. The action seemed to function perfectly, was responsive and snappy and, from where I sat, noiseless. Ensemble was excellent; big and rich, and perhaps more brilliant than grand—you may choose whichever you like for your own admiration in the thea-

ter. Colorings were vivid but not exaggerated, rich but not sugary; the orchestral registers I might almost be willing to choose as my models of what they should be in the organ, though I might want to hear the instrument again before being final. All things considered, it is a superior piece of workmanship of which its builder ought to be proud. Listen to an organ of this kind, no matter how much duplexing and borrowing may be present, and we realize at once the vast importance of what a Straight builder can do and what the Unit builder has thus far been completely unable to accomplish. My only regret is that I did not hear Mr. Swinnen play it also—though I hope for better luck next time.

The management of the Aldine deserves credit for the culture that dictated the selection of the instrument and its players, and for the niceties with which the routine of the theater's presentations are handled. So far as my observation went, they have but one fault to correct, and that a glaring one, nothing short of an insult to Aldine audiences. Namely, that the members of the orchestra were allowed to twiddle away on their instruments in a room so near the auditorium that their noises clashed sharply for upwards of fifteen minutes with the presentation in the auditorium. We do not plead the cause of the organist in this; he's paid to mind his own business and ought to be made to. But no cultured gentleman ought to be asked to tolerate the insolence of a theater employee's tuning his violin or warming up his clarinet in hearing distance of the auditorium. Undoubtedly the house manager was out for the moment; even so, he should be reinforced by ushers who have the welfare of the Aldine sufficiently at heart to report such indifference on the part of other members of the staff. It is a charming little theater where real artistic atmosphere prevails from start to finish. The house manager's problems are not few; we can forgive temporary laxity in one detail that slips by unobserved during the vacation season. With two such famous organists on the staff we suggest a neat little electric sign tucked away on either side of the stage announcing at pleasure "Mr. Swinnen at the Moller Organ" or "Mr. Maitland at the Moller Organ". And the idea might be carried to the baton also if the Aldine is blessed with two conductors of equal standing with



the organists named. This not only for the incentive it would be to the musicians thus credited, but even more largely for the sake of preeminence it would subtly imply for Aldine presentations

## J. Van Cleft Cooper

MR. J. VAN CLEFT COOPER of the Rivoli, New York, has been the subject of many reviews in these columns, some of them lengthy affairs of considerable detail. The present sketch will not be so detailed but will deal with his work on Keaton's "Three Ages", in which the comedian appears as a Cave Man, a Roman, and a Los Angeles-New Yorker.

Mr. Cooper reserved jazz for the New York age, and we might say reserved the New York age for jazz; for the picture demanded such treatment. The stone age was generally treated with heavy, chordy music, with many bumps and humps, and pictures of the crude in music. The Roman age was treated to what we have been accustomed to see on things called "historical organ recital programs".

The three styles allowed for fine variety. The scenes in the picture are generally so edited that they make for continuous moods—just one disappointment after another, with comedy slapped all the way through. So that the organist's task is best fulfilled when set pieces are relied upon for the major portion of the work, with interspersed improvising, and each succeeding piece so gaged as to furnish variety in some way or another—by registration, tempo, rhythm—with its predecessor. Which was the manner of Mr. Cooper's treatment.

Another point was the use of muddy legatos for the stone age, sedate, formally soulless pitter-patter for the formal but not a bit gentle Roman age, and clean, snappy, flip-flap technic for the jazz age. Mr. Cooper did not display his best left-hand work until the final scene, reserving its snappy rhythmic staccato for the finale, for reasons of his own; and when it did appear the difference was enormous. It must be granted that it had its effect, and worked almost in the nature of a climax—after all these mix-ups, order precision, health and happiness again. Such was its effect.

One of the few photoplaying tricks in-

dulged in for the stone age was when Keaton was neatly but not gently tumbled down, down, down into the dark cool rock-bound pool, and for this Mr. Cooper drew upon the downward glissando effect, ending with a splash on the bottom.

In another scene the modern bride was preparing to wed the unloved groom and when she was first shown in her wedding garb Mr. Cooper achieved his most successful trick of the whole performance by using the first four notes of the familiar bridal march, hesitating between each note with a very pronounced rest, and turning it immediately into the usual jazzy happy-go-lucky mood of the rest of the modern scenes.

The original announcement of the picture was accompanied with pompous, blustery chords, and when some of the wild, rocky "Pastoral" scenes were first shown Mr. Cooper indulged in poking some fun at it with pastoral-like music that had in it some of the elements of mockery, and the effect was excellent.

In the rest of the program there was a hunting scene of considerable length in which Mr. Cooper used the usual hunting music, but subdued it to a fine pianissimo, using it crisp and snappy, on brisk tempo. The Japanese earth-quake pictures were opened with a droning bass on string tone against which music in minor mood played softly in the treble.

## The Capitol

DR. MAURO-COTTONE in playing "The Eternal Three" made a remarkably fine impression with his pianissimo accompaniment. Forte and fortissimo were used on occasion, but in the main the fine Capitol organ-tone furnished merely a background for the present screen and made a piece of art that was satisfying. Forte organ music to a picture is assertive and ever will be so. Unless the scene calls for loud emotions, loud music is an intrusion, and unless the music can be beautiful and attractive for twelve hours a day it can but become boring; and boring music when loud is worse than a tooth-ache. You simply cannot get away from it. Dr. Mauro-Cottone uses as a rule a fairly comfortable organ; so far as memory can serve, he has not

transgressed with too continuous forte for many happy months. His present performance was exceptionally good in that it served as a fine tracery, a fine lace-work, through which to enjoy the picture.

Mr. Rothafel used for the Japanese earth-quake scenes not quasi-Japanese music but Rachmaninoff's C-sharp minor PRELUDE and Tchaikowsky's FINALE PATHETIQUE. And on this same program the orchestra played the Tchaikowsky MARCH SLAV for the overture. Three numbers for the symphony orchestra concert, aren't they? Mr. Erno Rapee (then first conductor of the Capitol) is perhaps the most economical of gesture of any of the Broadway conductors, and he gets the finest sort of results. At times the motion of his baton is so slight that the audience hardly detects it, and on occasion he stops beating time for a few moments. He has a sweeping right-arm swing that pulls the brass gloriously forward, and he has a habit of occasionally turning to one group or another for a moment or two, though always very unostentatious about it. He is an excellent model for arm-wavers to study.

### In England

**T**HERE are not six cinema organists in this country who know the business; the remainder fail either through ignorance and inability or by playing under a musician who does not understand the organ.

The organ is still a novelty in the cinema, and yet one of great utility. \* \* \* \* The cinema organ is disliked by a large number of people, who consider anything that alters

ideas consecrated by sacred use dangerous, and incompatible with the immutability of faith. But we need to forget much of the pious prattle about the majesty and the dignity of the organ; indeed, there is little majesty or dignity about any organ, except an imposing appearance, if it happens to have one, and its venerable associations. We do not hear complaints about desecration or vandalism if the organ happens to be a cheap local product in a chapel, and the organist a blacksmith by trade. \* \* \* \*

Some months ago the writer noticed one of these gentlemen trying to obtain a sort of 'cellist's vibrato by the rapid oscillation of his finger on a key! From the ethereal look on his face it was evident he intended the effect to be astonishing, only the vox humana was out of tune.

Another organist who was heard about the same time at one of our foremost provincial cinemas helped the orchestra in such a manner that except for an occasional wail from the violins nothing of the orchestra could be heard. \* \* \* \* Such a musician would have been better employed making poison gas than by bringing disgrace on his instrument and upon the rest of his profession. It is high time an academy of some sort was started to teach orchestral organ playing: the R.C.O. diploma is more of a drawback than a help to organists in this direction, as it merely tells us what we do not want to know: that the organist has been brought up in the good old style, and is capable of hymning the hymns and chanting the psalms with the usual variations and improvisations, with a voluntary or two thrown in. —*Cecil Austin* in MUSICAL OPINION

### Mentally Dead at Thirty

**I**N a recent statement a great sociologist said that the average man dies, mentally, by the time he reaches thirty. Scientific investigations based on mental tests of over 5,000 average business men interviewed by the late Professor Munsterberg, demonstrated that easily seventy out of every hundred persons knew as much at thirty as they did at fifty and sixty. So far as their minds were concerned, these people died when they reached their third decade.—*The Mailbag*

# NOTES AND REVIEWS

## An Unusual Church Organ

GEORGE W. GRANT

**I**N ALL lines of progress, whether it be industry, commerce, or art, fingers can be pointed to a few noble-minded and far-sighted men of genius whose radical and drastic proposals have resulted sooner or later (mostly later) in what humanity is wont to term "a new age". Progress found in the organ profession sadly lacking in the person of an authority who could put the helm of organ building "hard over" and point the art in an entirely new direction. "The Art of Organ Building" marked time waiting for a leader to carry it onward toward concrete ideals. And lo! from without the vast realm of things organistic approaches a venerable elderly gentleman—an architect, world renowned, who has reached the point in his life when he might desire to give some of his time to things other than "architecting."

This gentleman had seen and inspected innumerable organs throughout the world and had been thoroughly convinced that no progress of real genuine importance had been made in the tonal division of the organ in a great many years. But he was not hasty! He devoted several years to the construction of a relatively small chamber organ for his own residence, his plan taking the form of endless experimenting and research regarding each detail in this instrument, until he had developed an organ which caused the organic world to sit up straight and rub their eyes. Having accomplished his task of putting his radical ideas into actual demonstration, the tuning cone gave way to the pen. Voluminous writings—noted for their accuracy of detail and remarkable thoroughness—opened a new era for what this man has termed "The Temple of Tone".

Dr. George Ashdown Audsley needs no introduction to anyone who is acquainted

with the organ. He has hosts upon hosts of admirers and disciples, and, like any great man, he has enemies who challenge his propaganda—but be it noted that these latter are organic—not personal.

If all of Dr. Audsley's research, experiment, and writings had resulted in only his remarkable chamber organ and the one of which we write, these efforts would not have been in vain. But the end is not yet, and the majority of us will live to see the realization of most of Dr. Audsley's system. Every week we read of an organ somewhere or other in which one additional Audsley feature has been incorporated. Time and patience will see the day when organs are built on the basis and in compliance with the details of the Audsley principles.

But we digress! There is a magnificent organ standing in the west gallery of the Church of Our Lady of Grace, Hoboken, N. J., which today is a striking example of the possibilities of the Audsley System. The organ was built some years ago over the specifications and under the personal supervision of Dr. Audsley by Wirsching of Salem, Ohio, in collaboration with the Wangerin-Weickhardt Co. It is an organ of some forty registers distributed over three manuals—not a large organ to be sure—but one in which artistic possibilities are absolutely infinite.

Possibly the most striking feature of this organ when first seeing it is Dr. Audsley's incorporation of Compound Expression which in this particular instrument is referred to as Quintuple Expression. Each of the organs; Grand, Accompaniment, and Orchestral (or Solo), is split into two parts each under its own expression. The Diapasons of the Grand are unenclosed, while the remainder—Flutes, Reeds and Mutation

Ranks—are enclosed in Swell-Box No. 1. The Flutes and the V-rank Dolce Cornet of the Accompaniment are enclosed in Swell Box No. 2, while the remainder—Strings, Orchestral Clarinet, and Vox Humana—are enclosed in Swell Box No. 3. The Flutes and Orchestral Oboe of the orchestral are enclosed in Swell Box No. 2 (which also encloses the First Subdivision of the Accompaniment) while the remainder of the Orchestral—the Strings, Corno di Bassetto, and Contrafagotto—are enclosed in Swell Box No. 3 (which also encloses the Second Subdivision of the Accompaniment). The Pedal Organ is entirely unenclosed with the exception of three Auxiliary Stops which are derived from the Manuals. It will readily be observed that any one manual controls two distinct divisions, without the use of couplers, each with its own individual expression—except in the case of the First Subdivision of the Grand. Also, the reader will note that all the Diapasons are readily available as a unit in the First Subdivision of the Grand: the Flutes are available in the First Subdivisions of the Accompaniment and Orchestral Organs, coupled either way, and it will be remembered that all these Flutes are in a single Swell Box—No. 2: in like manner, all the Strings are available in the Second Subdivisions of these Organs, which can also be coupled either way, all the strings being under expression in a single Swell Box—No. 3. Each of the expressive Subdivisions on the three Organs can be brought on or thrown off at will by pairs of thumb pistons provided for that purpose. Also note the clever distribution of the Lingual (reed) Registers so that they are readily available for solo purposes with a suitable accompaniment—each under separate expressive control. The myriad of unique effects obtainable under this expressive system cannot be described. It would take years of experiment to exhaust the unique expressive effects of which this instrument is capable, but any organist, upon his first sitting at the instrument will produce astonishingly beautiful and unique effects differing entirely from his conception of organ expression. The swells themselves are the most expressive I have ever heard and they are distinguished by the total absence of the “annihilating” effect.

The Pedal Clavier is the \*Audsley-Willis pattern — a remarkable improvement over the ordinary Willis type. The radius for the arc of concavity of this clavier is seven

feet instead of the prevailing standard of eight feet, six inches: while the radius for the arc of radiation is thirteen feet instead of the accustomed eight feet, six inches. The natural keys are formed with an upward slope on their playing surface so that at the heel board they are an inch higher than at the line of the sharp keys. The natural keys are also made slightly thinner at the heel end than at the toe-board or thumper-bar, measuring a full three quarters of an inch in the former instance and one inch in the latter. By this means the distance between any two adjacent natural keys is constant throughout the length of the pedals in a heel and toe direction, measuring two and three eighths inches from center to center. The shape of the sharp keys is given careful attention, lining up most comfortably under the ball of the foot when the latter is placed upon them in a natural position. This Pedal Clavier is a most comfortable one to play upon and time will undoubtedly see it specified in all organs.

The appointment of the Pedal Organ is worthy of special consideration as over twenty five per cent of the registers in the organ are allotted to the Pedal. The player of this instrument is the possessor of the means to do anything—and more—in registering his Pedal part that is required by the composer or the composition, while the effect of the Pedal Organ when played with the manuals with the full organ is simply astounding. Much of this majestic and grand effect is due to the complement of Diapasons in the Pedal together with a unique Compensating Mixture of three ranks.

In speaking of mixtures, I wish to relate a little incident that will be of interest without any comment on my part. I was considerably impressed with the voicing of the Vox Humana on the Accompaniment and was playing upon it and listening (in the style of organists) with my head cocked up toward the ceiling. Imagine what I thought when I glanced down at the stops and found to my astonishment that Dr. Audsley had added the five rank Dolce Cornet on the same organ and that this addition did not destroy but enhanced the beautiful Vox Humana.

\*The Audsley-Willis Pedal Clavier was the subject of an illustrated article in Volume 1 of the *THE AMERICAN ORGANIST*, when the Designer himself gave full and explicit details of measurement and construction.—ED.

I was surprised to discover that the wind is furnished by a set of old style feeders connected to a crank-shaft which is driven by a large electric motor controlled by an old-fashioned rheostat connected with the movable top of the reservoir. This apparatus is located in the organ itself (back of the pedal pipes) and is absolutely silent in operation.

The voicing and regulating of this organ is artistic and pleasing in the extreme. It is a real treat to play, hear, and see this organ, and any organist could learn much and profit greatly by taking a trip to Hoboken and examining it. Dr. Audsley has made considerable advance in his system since this organ was built, but nevertheless it is a noteworthy example of his work in the advancement of the organ and he is proud of it. I feel sure that any organist is only too welcome to examine this instrument, to hear it, and to play it (I add this on my own volition) and anyone who spends several hours with this instrument will leave the church convinced that "The Organ of the Twentieth Century" is no longer a myth and a dream, but an artistic and praiseworthy monument to the development of "The Temple of Tone".

## Ernest MacMillan

FRANK STEWART ADAMS

**T**HE N.A.O. presented Dr. Ernest MacMillan, of Eaton Memorial Church, Toronto, in Wanamaker Auditorium, New York, November 30th. The program, arranged in chronological order of composition, from Purcell to Vienne, was:

Bach.....	Chorale Prelude—"In Thee is Joy"
Purcell.....	Air, Sarabande, and Minuet
Couperin.....	The Chimes of Cythera
Handel.....	Air, from the "Water Music"
Bach.....	Prelude and Fugue in A major
Guilmant.....	Scherzo, from Sonata No. 5
Williams.....	Prelude on the Welsh Tune "Rhosymedre" ("Lovely")
Schumann.....	Fugue on the Name "Bach"
Franck.....	Pastorale
Palmgren.....	"Rococo"
Karg-Elert.....	"The Reed-grown Waters"
Hollins.....	Scherzo
Vienne.....	Catilene. Finale. (3rd. "Symphony")

As the discerning eye absorbs much that

is didactically illuminating, we were interested to note on our program (we sat in the press box) that Alfred Hollins is now two-hundred and thirty-eight years old, born in 1685 and still going strong in Edinburgh. Quite true—Art is long, and that of the redoubtable and energetic Englishman will live forever.

The visit of one of Canada's leading artists to New York was a significant and praiseworthy enterprise, in line with the ever-broadening policy of the Association, emphasizing the growing friendship of the two countries.

Instead of a mosaic or potpourri program, one or two large works as high lights would have given Dr. MacMillan a chance to display his skill to greater advantage. He has ample technic and experience to curb and tame any of the war-horses of organ literature, and could easily have come forth astride one of these fiery stallions to large-voiced and magniloquent triumph.

Throughout the recital he showed great clearness and finish of execution and phrasing, his interpretations were sane and pleasing, and his command of the complex instrument sure and certain.

In the Couperin CHIMES OF CYTHERA his registration was piquant and striking, the use of mixtures being especially effective, the predominance of the fifth in the lower register being appropriate for a piece of this description.

The Guilmant SCHERZO was played with fire and brilliance, yet with every note distinct and the rhythm perfect. A refreshing and satisfying rendition of a number so often murdered by pedestrian, bull-in-the-china-shop presentation.

Schumann's tribute to the name "Bach" is interesting but without the loftiness of conception of Liszt's similar work.

In the Palmgren and Karg-Elert numbers the Canadian virtuoso showed the possession of imagination and style, the first depicting the quaintness and elegance of mediaeval courts, and ending quietly on the piano "attachment" (a Steinway grand).

In the Vienne FINALE Dr. MacMillan had perhaps the best opportunity to display his prowess in modern bravura playing of the most advanced type.



# News Record and Notes

Edited by H.L.B.

## PERSONAL NOTES

C. W. ALLEN of the Throop Avenue Presbyterian celebrated his 25th anniversary as organist of the church in November. He was presented with a purse of \$1,100 from the people of the church. There was a reception given after the presentation of the gift in honor of Mr. and Mrs. Allen.

GEORGE W. ANDREWS returns in the middle of January to resume his work at the Oberlin Conservatory after an extensive vacation in Honolulu.

J. WARREN ANDREWS announces his special short courses in organ study for professionals and advanced students. His course is arranged for from two to ten lessons covering all the necessary points for good organ playing. Mr. Andrews is organist of Church of the Divine Paternity which boasts of a fine four manual organ.

MARSHALL BIDWELL conductor of Cedar Rapids Choral Society and concert organist has issued a folder for the season that gives his various tributes from the various papers of the cities in which he has played and a brief summary of his life. Mr. Bidwell is head of the music department of Coe College, Cedar Rapids, Iowa.

ARTHUR BIENBAR of St. Anthony's, Long Beach, Calif., has just purchased an attractive home in Long Beach.

JOSEPH BONNET of the Saint-Eustache of Paris, has been appointed general director of the Gregorian Institute of Paris. The course is to include singing, advanced accompaniment, and all phases of liturgical music.

MISS LILLIAN CARPENTER is on the faculty of the Stuyvesant Heights School of Music, Brooklyn. This institution has just issued a miniature booklet under the name of "Tiny Tips from Toneland."

PALMER CHRISTIAN of Chicago has been appointed to the University of Michigan, beginning his duties the 1st of January. Mr. Christian is director of the organ department of the University School of Music, and organist of the First Congregational Church. His schedule calls for ten hours of teaching a week, with advanced fees for anything over that amount; he will give weekly recitals for the University. Both the University and the Church give a three-months vacation, and his contract calls for the privilege of going out for recitals during the nine-months season, with the cooperation of the University in arranging engagements. Mr. Christian is to be heartily congratulated on the appointment, as is also the University.

ALBERT E. CONANT, a dominant figure in the organ world of San Diego, died at his home recently at the age of 63. Mr. Conant helped to organize the Musicians' Guild and served as president of the San Diego Music Teachers' Association for two terms. He was also active in the organization of the city's A.G.O., serving as dean. He was at one time president of the Music Teachers' Association of California. Mr. Conant's loss will be greatly felt in San Diego.

JOHN CUSHING of Holy Trinity, N. Y., had the pleasure of opening his new Hillgreen-Lane organ designed and built under the supervision of Mr. Gustav Dohring, eastern representative of the Hill-

green-Lane Co. Mr. Cushing arranged a series of recitals in which he himself appeared, with recitals also by Dr. Miles Farrow, and Mr. G. Darlington Richards.

MARCEL DUPRE'S current tour in America reached the astounding total of 100 recitals as early as the last of November. This shows remarkable success on the part of Mr. Dupre and also of his manager Dr. Alexander Russell.

FAY LEONE FAUROTE, manager for Messrs. Farnam, Goldthwaite, Kraft, and Seibert, has issued highly attractive booklets for each of his artists, setting forth biographical data as well as press criticism. Mr. Faurote has also designed individual posters of especial artistic merit which are available to organizations or individuals exploiting these artists in recital.

J. HENRY FRANCIS of St. John's Episcopal, Charleston, W. Va., began the season's regular music services Nov. 4th. For the Charleston Lodge Memorial service, of which he is organist, Mr. Francis conducted the music, accompanied by organ solos by Mr. George H. Jones.

EUGENE H. GORDON late of Montgomery, Ala., has resigned his position as organist of the Strand Theater in that city, and has moved to Cincinnati, Ohio.

MONTIVILLE MORRIS HANSFORD, well known to readers of THE AMERICAN ORGANIST, has assumed control of the Bellevue Theater of Montclair, N. J. The theater building is a most delightful structure and in this ideal residence suburb of New York City the opportunities for the presentation of artistic theater programs are unexcelled, and Mr. Hansford anticipates a most engrossing season, though the competition in Montclair is very severe with the usual commercial houses.

WILLIAM H. HUMISTON, former assistant conductor of the Philharmonic Society, and for the past 2 years music critic for the Brooklyn Eagle, died as the result of an operation at the Fifth Avenue Hospital. Mr. Humiston is known to the readers of THE AMERICAN ORGANIST as an organist and a contributor to our columns.

EUGENE LAPIERRE of St. Jacques, Montreal, has been elected secretary of the National Conservatory of Music which opened Nov. 6.

JOSEPH LITTAU, formerly one of the favorite conductors on Broadway, recently moved to St. Louis to become leader of the Missouri Theater orchestra, has opened a studio for classes in singing.

JUDSON WALDO MATHER, teacher of music at Lewis and Clark High School of Spokane, Wash., has been elected director of the Mendelssohn Club of Spokane. Mr. Lewis went to Spokane last fall to take charge of the new organ to be installed in the Lewis and Clark High School, and to instruct chorus classes there. The students of this school began an organ fund about 3 years ago and raised \$23,000. with little help from outsiders.

JULIUS MATTFELD celebrated his eighth anniversary with the Fordham Lutheran, New York City, with a program of choir, violin, and organ music.

HUGH MCAMIS gave the dedicatory recital informally on the new 4-m Kimball in Masonic Temple,

Oklahoma City, before an audience of 1500. The new Temple has an enormous stage but seats only 2000—which arrangement all good Craftsmen will understand. Mr. McAmis according to present plans will return to France in June and remain for a year or more for study.

JOHN J. MCCLELLAN, of Salt Lake City Tabernacle, recently suffered a nervous breakdown in the midst of one of his biggest recitals, in the municipal auditorium of San Francisco. Dr. McClellan had started out on a recital tour of the Pacific Coast but unhappily was only able to fulfill four of his concert engagements secured in the leading cities. Soon after this collapse he retired to a sanatorium in Portland and announced that he intended to rest a few months. On Nov. 9th Dr. McClellan again appeared, to give an organ recital in Oregon; he was highly praised by the critics and congratulated on his recovery from so serious an illness. (Some further information on Dr. McClellan's work will appear in an early issue.)

MRS. ROY L. MEDCALFE wife of the Los Angeles and Long Beach organist recently underwent an operation that kept her in a hospital in St. Louis for a few months; she was, however, able to return to her home for Christmas.

CARL F. MUELLER of Grand Ave. Congregational and Scottish Rite Cathedral was presented with a baby daughter four years ago Armistice Day. Again the stork has visited his house on Armistice day, this time with another daughter. The least we can say is that Mr. Mueller is not lacking in patriotism.

C. A. J. PARMENTIER is the organist of the new William Fox Theater of Philadelphia which opened Nov. 26th with "The Silent Command." Mr. Rappee is the conductor of an orchestra of fifty men, and Mrs. Carloforti was the soprano soloist for the opening. The house seats 3,000.

HAROLD RAMSBOTTOM has been appointed to the Rivoli of New York City.

HENRY F. SEIBERT was honored by his church, Holy Trinity Lutheran, with a full page article, including a photograph, about himself and his playing, printed in the monthly bulletin issued by that church.

GATTY SELLARS, well known concert organist, has been appointed organist of Kingsway Hall, London, where he will continue to give weekly recitals. Mr. Sellars has given 2,500 recitals during his seven tours of North and South America.

FREDERICK N. SHACKLEY of the First Baptist of Brockton, Mass., presented his cantata, "A SONG OF PRAISE," in his church on Nov. 18th with the aid of his quartet and chorus.

A. J. STOVER of the Lutheran Church of Waynesboro, Pa., celebrated his 43rd anniversary with that church with a reception given by the choir.

THEODORE STRONG has been made the head of the Musician's Exchange of New York. The purpose of this organization is to relieve organists and music committees of the time-wasting process of investigating the merits of applicants.

FIRMIN SWINNEN after much persuasion has written out for publication a little scherzo number that originally came into being when Mr. Swinnen was accompanying a picture in the Rivoli Theater in New York City.

H. MATTHIAS TURTON of St. Aidan's, Leeds, England, has accepted an important position at Chatham, Ontario.

LOUIS VIERNE is expected to visit England

sometime this month where he will give a number of recitals.

#### AMONG RECITALISTS

ANDREW JESSUP BAIRD: Highland Presbyterian, Highland, N. Y., Nov. 30.

LUCIEN BECKER: Municipal Auditorium, Portland, Ore., Nov. 11, organ numbers in Moose Band concert.

GEORGE ALBERT BOUCHARD: Nov. 25, Buffalo, Hotel Statler.

FRANK M. CHURCH: Nov. 13, Salem College, Memorial Hall.

H. SLINGSBY CONLEY: Oct. 25, Chicago, Rogers Park Baptist.

FRANCIS ANNE COOK: Nov. 6, Chicago, North Shore Baptist.

CHARLES M. COURBOIN: Nov. 23, New York City, Wanamaker Auditorium.

FRANK MERRILL CRAM: Nov. 11, Dec. 2, Potsdam, N. Y., Normal Auditorium.

JOHN CUSHING: Nov. 18, Dr. Miles Farrow, Nov. 11, Channing Lefebvre, Dec. 2, G. Darlington Richards, Nov. 25; New York City, Holy Trinity.

CHARLES J. CUSTER: Nov. 29, Pottstown, Pa., Lutheran. Inaugural recital on new three-manual Skinner.

ROLAND DIGGLE: Dec. 14, Santa Barbara, Calif., First Presbyterian.

CLARENCE EDDY: Nov. 8, Rockford, Ill., Emmanuel Lutheran. Dedication of new organ.

LYNWOOD FARNAM: Recital dates in the Holy Communion, New York City: Dec. 3, 10, 17, 24, 31, Jan. 7, 14, 21, 28, Feb. 4, 11, 18, 25; Dec. 7, New York, St. Thomas' Church.

GOTTFRIED FEDERLEIN: Dec. 2, Montclair, N. J., Central Presbyterian.

MISS ALICE KNOX FERGUSON: Oct. 31, Dallas, Tex., St. Matthew's Cathedral, dedicating Edward's Memorial Organ.

ANNA BLANCHE POSTER: Nov. 8, Redlands, Calif., First Congregational.

ELLEN FULTON: Nov. 29, Scranton, Pa., Second Presbyterian.

W. A. GOLDSWORTHY: weekly recitals at Washington Irving High School, New York City, Sunday afternoons.

EUGENE H. GORDON: Nov. 22, Montgomery, Ala., Court Street M. E.

WILLIAM H. JONES: Nov. 12, Raleigh, N. C., Christ Church.

WALTER B. KENNEDY: Dec. 4, San Jose, Calif., First Presbyterian.

EDWIN ARTHUR KRAFT: Nov. 5, Cleveland, Ohio, Trinity Cathedral.

ERNEST MACMILLAN: Nov. 30, New York, Wanamaker Auditorium.

JOHN J. MCCLELLAN: Nov. 15, La Grande, Ore., L.D.S. Tabernacle; Nov. 5, Sacramento, Cal., Tuesday Club Auditorium, dedicating Austin organ.

CARL F. MUELLER: Nov. 11, Grand Rapids, Mich., Grand Avenue Congregational; Nov. 25, Grand Rapids, Mich., Scottish Rite Cathedral.

GORDON BALCH NEVIN: Nov. 19, 26, Johnston, Pa., First Lutheran.

HENRY F. SEIBERT: Nov. 14, Reading, Pa., Trinity Lutheran.

WILLIAM RILEY SMITH: Nov. 25, San Jose, Calif., Conservatory of Music.

HOMER P. WHITFORD: Nov. 13, Hanover, N. H., Dartmouth College.

**CARL WIESEMANN:** Oct. 30, Dallas, Tex., St. Matthew's Cathedral.

#### MUSICALES

**DR. CHARLES HARRISS** is in London to call together members of the Imperial Choir for a series of choral concerts, to be given at the Empire Stadium at the British Exhibition this year. The chorus numbers 10,000 voices and the orchestra 500 musicians.

**DAVID McK. WILLIAMS:** The choir of St. Bartholomew's, New York, presented Verdi's "REQUIEM MASS," with the assistance of the New York Symphony Orchestra, Dec. 4.

**WINNIPEG CHORAL AND ORCHESTRAL SOCIETY** under the conductorship of Arthur H. Egerton gave its first concert for the second season at the Board of Trade auditorium Nov. 19.

**MISS AUGUSTA ANDERSON** of the Woodland Church, Chicago, gave a concert at her church with the assistance of a quartet, cellist, and reader.

**APOLLO MUSICAL CLUB** of Chicago, under the direction of Harrison M. Wild, gave a concert in Orchestra Hall Nov. 12. They were accompanied by the Chicago Symphony Orchestra and Edgar Nelson at the organ.

**DEWITT C. GARRETSON** has been chosen to conduct the MacDowell Singer's Club and the MacDowell Choral Club, both new organizations in Buffalo.

**ALLEN W. BOGEN** gave a recital at the Kimball Hall, Chicago, Nov. 30, with the assistance of a violinist and a pianist.

**CLARENCE DICKENSON**, who has returned to New York from a summer in Spain and Portugal, opened his season with a performance of "Elijah" at the Brick Church. In addition to his work in Brick Church, Mr. Dickenson is organist and director of the Union Theological Seminary and Temple Beth-El.

**FRANK M. CHURCH**, director of Music at Greensboro College, N. C., had a recital at Odell Memorial Building, Dec. 3, given by nineteen pupils. Percy Grainger gave a recital Dec. 17. Jan. 21 is the date announced for the Mid-Winter Concert; Feb. 2 there will be a vocal recital given by Mr. Horatio Connell; on Feb. 22 Miss Ethel Potter, reader, will give an entertainment; in March the new Odell Memorial Organ will be dedicated.

**LADIES MUSIC CLUB** of Oklahoma City gave a concert Dec. 8, in the First Lutheran. The program consisted of a few selections by the chorus, Reubke's 94TH PSALM SONATA played by Mrs. George Forsyth, and a piano solo by Mrs. Jules Bloch.

**MAX GARVER MIRANDA** presented a concert at College Chapel, Nov. 14 (location not given). He was assisted by Mrs. Clarence Gustavson, soprano, and Dr. A. M. Oliver, concert harpist.

**HERBERT STAVELY SAMMOND**, conductor of the Morning Choral of Brooklyn, N. Y., gave a concert at the Academy of Music, Dec. 3. The chorus was assisted by Miss Gunn, violinist, and Mr. Baer, baritone. The entertainment was followed by a dance.

**ELIZABETH VAN FLEET VOSSELER**, director of Children's Choirs, Flemington, N. J., announces that her studio is overflowing with little choristers, and that it is the biggest season the choir has ever had.

**A. E. JAMES**, organist of First Baptist, Everett, Wash., and his choir presented a sacred and secular program in the church, Nov. 13.

#### NEW ORGANS

**ATLANTIC CITY, N. J.:** Atlantic City High School, 4-m Midmer-Losh, dedicated by Arthur Scott Brook, Nov. 27.

**DETROIT:** Casavant is being built for the Detroit Symphony. It was the gift of Mr. and Mrs. Wm. Murphy and it is expected to be ready for February installation. Mr. Murphy has been president of the orchestra for several years.

**ILLINOIS:** Illinois College of Music, 2-m Moller to be installed as soon as possible.

**INDIANAPOLIS:** Ohio Theater, "\$30,000" Marr-Colton, which is the largest in the state. Mr. Lester Huff is to be the organist and orchestra leader.

**NEW YORK:** Lexington Avenue Opera House, Moller organ installed the last of Nov. This was especially designed by Mr. E. O. Shulenberg to meet the conditions of the auditorium.

**OKLAHOMA CITY:** first of four new Kimball organs in Masonic Temple, a 4-m dedicated Nov. 16, Mr. Russell playing ritual for Shrine ceremonial, and Hugh McAmis giving a recital.

**PARIS,** Blumenthal residence: a Casavant has been installed by the Canadian builders.

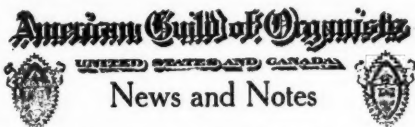
**ROCHESTER, N. Y.:** Salem Evangelical, Austin installed Dec. 2.

**STERLING, Ill.:** First Presbyterian, Kimball dedicated Nov. 12 by Dr. Francis Hemington.

#### HILLGREEN-LANE

THREE a day, in other words, triplets! Hillgreen-Lane & Co. had 'em in the Metropolitan district on the evening of Nov. 11th when they dedicated three new instruments at the same hour, and all of them three-manual instruments. Holy Trinity Episcopal, New York, Christ Episcopal in Hackensack, and All Saints Episcopal in Bayside. If this is not a record-breaking event for the Company it would be interesting to learn where and when a better pace has been set. Mr. Nicholas DeVore played the recital in Bayside, Mr. J. H. Winant that in Hackensack, and Mr. John Cushing, of Holy Trinity, had three guest recitalists to give programs in addition to his own, choosing Dr. Miles Farrow of the Cathedral and Mr. Channing Lefebvre, and Mr. G. Darlington Richards.

Additional installations for the month were made in Natick Theater, Natick, Mass.; First Christian Church, Pine Bluff, Ark.; three in Nebraska, Aurora, Omaha, and Superior; and in First Scientist, Honolulu, Hawaii.



#### News and Notes

**ILLINOIS:** Though rather late to report on the service in Grace Church, it was of such excellence as to merit comment. Mr. George H. Clark, organist of the Church, produces from his boychoir a "tone from the boys which is almost impeccable as to pitch and has a quality that is more musical than assertive—as if a studied basis on which Mr. Clark builds everything should have purity and clarity first." Mrs. Irene Beldon Zaring, of Buena Memorial Presbyterian, played Faulkes' Festival Prelude and Jenkins' Dawn; "her playing might stand for as honest a type of artistry as the Guild could supply. It has all the elements of ample technic and musicianly understanding, capital sense of registration, a certainty and poise at once restful and authoritative."

MINNESOTA: Nov. 28th a recital was given in the Church of St. John by Mr. James R. Gillette of Carleton College.

NEW ENGLAND: Dec. 4th the 102nd recital of the Chapter was given by Mr. Gottfried H. Federlein, of New York.

NORTHEASTERN PENNSYLVANIA: Nov. 15th the 10th public service was given in the Second Presbyterian Church, Scranton, with an address and the prelude by the Warden, Mr. Frank L. Sealy. Miss Ellen M. Fulton, F.A.G.O., played the service numbers and Mr. Charles M. Courboin gave an improvisation. The Chapter has started a circulating library of organ music, under the direction of Miss Fulton. Miss Fulton's choral selections for the service were: "Antiphon" by Ippolitoff-Ivanof and "O Lord, Thou has Searched Me," by Mr. Sealy.

NORTHERN OHIO: Nov. 19th the Chapter gave a recital on the invitation of Ferdinand V. Anderson, organist of St. Andrew's Church, before an audience which crowded the Church.

Four members of the local Chapter including its Dean, Miss Patty Stair, were the players. Albert Riemenschneider, director of the Baldwin-Wallace College at Berea, who opened the program is a pupil of Widor and he devoted his efforts to three admirable and beautiful compositions of this great master. The other organists, Miss Stair and Mr. Henry F. Anderson, of Cleveland, and Mr. G. Stewart Cash, of Toledo, chose a variety of pieces by ancient and modern composers. Mr. Cash was the exponent for this occasion of the works of Bach, choosing the brilliant "ST. ANNE'S" FUGUE. His other pieces were modern, one being by an American composer, Kinder, of Philadelphia.

Miss Stair selected four melodious shorter pieces including a lovely AVE MARIA and a brilliant prelude by Kramer, an American. Mr. Anderson chose a stunning selection by the Scotch master, Hailing, and another piece of musical fireworks by that fascinating personality, Pietro Yon, formerly a Roman, but now an American.

It is scarcely necessary to say that all were well played. Such a group of artists could not do otherwise and Elyria is fortunate to have drawn together such a company of players.

The new organ at St. Andrew's is a three-manual Skinner, and was equal to all the demands made upon it; and it attracted much favorable comment.

Preceding the recital there was a dinner for the visiting musicians and their wives, served by the ladies of the Parish.—F.V.A.

SAN DIEGO: Nov. 28th the Chapter gave a Mendelssohn Evening in All Saints Church under the direction of Mr. Austin D. Thomas, using the following program:

Organ: "Symphony (played by Dr. H. J. Stewart)

Chorus: "All men, all things"

Women's Chorus: "Praise Thou the Lord"

Tenor: "Sing ye Praise"

Chorus: "All Ye that Cried"

Chorus: "I Waited for the Lord"

Tenor: "Sorrows of Death"

Chorus: "Night is Departing"

Choral: "Let all men Praise"

Duet: "My Song shall Always Be"

Chorus: "Ye Nations Offer to the Lord"

SOUTHERN CALIFORNIA: Dec. 5th the regular monthly meeting and dinner was held in St. Matthias Church, with approximately sixty members present. After the dinner a paper was read by Mr. Otto T.

Hirschler on Organ Registers, and a recital given by Messrs. Robert H. Douglas, Carl V. Green, and Ernest Douglas who played his own Sonata in C minor.

Pasadena, Dec. 6th: A recital was given in Lincoln Avenue Methodist by Rev. Duncan S. Merwin, organist of the church, and by Messrs. Percival J. Green of the Los Angeles Church of the Epiphany, and George A. Mortimer of the Pasadena First Scientist.

SOUTHERN OHIO: Nov. 22nd the first meeting of the season was held at the Church of the Advent of which Gordon Graham is organist. Mr. Graham is chairman of this year's committee on entertainment, the other members of which are Mrs. Lillian Arkell Rixford, principal of the organ department of the College of Music, and Miss Goldie Taylor of Plymouth Congregational Church.

After a short recital of English organ music, exceedingly well played by Miss Romilda Stoll, the Chapter members retired to the Parish house to listen to a talk by Mr. Graham on English organ builders of the present day. His very interesting talk was illustrated by lantern slides, and by a number of letters written to him by the builders themselves.

The evening "wound up" by a social hour, enhanced by refreshments served by the ladies of one of the Guilds of the church, and of course a pleasant time was had by all.—W. H. Grubbs.

TEXAS: The Chapter again issues its program book for the season. The first page sets forth the list of officers, the illustrious line of past Deans, Mrs. J. H. Cassidy, Miss Alice Knox Fergusson, and Miss Ada Emily Sandel, being followed by Miss Grace Switzer, the present Dean, who is also, as were her three predecessors, an A.A.G.O. A Parliamentary (Mrs. J. L. Price) is added to the list of the usual Chapter officers. The third page gives two names In Memoriam: Mrs. F. O. Grandstaff and Mr. C. F. Mangledorff. The full list of programs for the year is:

Sept. 19, business meeting;

Oct. 17, recital in City Temple, Miss Hammons, director;

Nov. 14, business meeting;

Dec. 12, business meeting and lunch;

Jan. 9, business meeting and lunch;

Feb. 6, business meeting and lunch.

March 5, recital in Central Congregational;

April 2, recital in Ross Avenue Baptist;

April 30, recital in Oak Cliff Presbyterian.

Five pages of the booklet are devoted to extracts from the constitution and by-laws of the Guild, and three to the directory of the Texas Chapter, whose headquarters are in Dallas. The booklet requires considerable labor in preparation, and bespeaks careful planning on the part of Chapter officials, who are to be congratulated on the prestige they are gaining for their profession locally as well as nationally.

#### NATIONAL ASSOCIATION

HEADQUARTERS presented Dr. Ernest MacMillan, the prominent Canadian, in a recital in Wanamaker Auditorium, New York, Nov. 30th, by courtesy of Dr. Alexander Russell, concert director. On the 28th a reception was given to Dr. MacMillan by Mr. Lynnwood Farnam and the Rev. Dr. Mottet, of the Church of the Holy Communion. Dr. MacMillan entertained with a half hour of organ music.

DELAWARE: Nov. 22nd the 12th public recital was given in Asbury Methodist Church, Wilmington, with organ solos by Dr. George Henry Day, Miss

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Maude Allen, Mr. Samuel Blackwell, Mr. Oscar Cael, and Miss Marjorie E. Gentien, organist of the church. There were various vocal and violin solos to complete the program.

#### CANADIAN COLLEGE OF ORGANISTS

THE College presented Mr. George M. Brewer, F.A.G.O., in a series of four unusual programs in the Church of the Messiah, Montreal, assisted by Mr. W. H. B. Roberts.

##### November 18

Bach — Prelude and Fugue Gm  
 Roguski — Non troppo lento  
 Roguski — Hej w dzien Narodzenia  
 Merkel — Sonata for two performers Op. 30  
 Holbrooke — Introduction Act II. (Dylan)  
 Daquin — Noel  
 Bonnal — Reflects Solaires

##### November 25

Bach — By Adam's Fall. A Stronghold Sure.  
 Walczynski — Postludia Organi  
 Numbers 5, 8, 21 and 26.  
 Erb — Sonate Mater Salvatoris Op. 82  
 Elgar — Andante Nobilmente e Semplice  
 (Symphony 1)

Widor — Pastorale (Son. 2)  
 Bonnet — Rhapsodie Catalane

##### December 2

Bach — Canzona Dm  
 Nowowiejski — Noel en Pologne Op. 31-4  
 Sigfrid — Homage to Handel

##### 54 studies in Variation form

Suk — Meditation Op. 35  
 Dallier — Prelude No. 4  
 Dienel — Third Concert Fantasia

##### December 9

Bach — Prelude and Fugue Cm  
 Byrd — Miserere. Fantasia C  
 Brahms — A Rose breaks into bloom  
 Brahms — My inmost heart doth yearn  
 Franck — Prelude Fugue and Variation  
 Guilmant — Cantilene Pastorale  
 Andriessen — Troisième Choral

#### ASSOCIATIONS

CUMBERLAND VALLEY MUSIC CLUB'S (Pennsylvania) booklet of 40 pages for the season lists Club Programs for each month of the year, from June 1923 to June 1924, with two programs in October. These programs are evidently given by the various members, as many as possible contributing to the program in their own immediate locality, and as the Club includes the cities of Chambersburg, Greencastle, Mercersburg, Shippensburg, Waynesboro, (all Penna.) and Hagerstown, Md., this allows for a great many participants in these public or semi-public musicales. In addition to these programs by their own members the Club arranged 15 recitals by guest artists during 1921, 22, and 23, including Percy Grainger, Mrs. E. A. MacDowell, Paul Althouse, Olga Samaroff, etc. etc. Mrs. C. W. Cremer, an organist of one of the Waynesboro churches, is president of the Club.

HIGHLAND MUSIC STUDY CLUB'S (Highland, N. Y.) booklet for the season lists 17 programs, fortnightly through the music year; Opera, Oratorio, Folk Songs of France, Yuletide, The Later Russians, Indian Music, Music Gleaned from Nature, etc. etc. are the general subjects to be discussed; Hymnology is to be discussed January 22nd by Mr. Ernest L. Haight, and Masses and Chants by the Rev. George H. Scofield on March 18th. The Club was organized in 1905 "for the purpose of developing the musical

talent of its members and stimulating musical interest in Highland."

MUSICIANS CLUB, New York, held an "Intimate Bazaar" early in December under the management of Mr. Edward H. Mohr, when innumerable packages, donated to the Club, their contents of a value not less than 50c each, and not declared, were sold at that price. Autographed music and photographs were auctioned.

MUSIC TEACHERS NATIONAL ASSOCIATION held its 45th annual meeting in Pittsburgh, Dec. 26th to 28th. Among the unusual subjects were: Mr. Albert Sievers' "Music as a Factor in the Development of Personality," Mr. Earl V. Moore's "Ministry of Music in Non-Liturgical Churches," Mr. Wm. A. Fischer's "Are We Coming in Music, or Going!?", "Twentieth Century Ideas of Piano Touch" (it would be a good thing to begin to think of applying this to the organ), "Organ and Choral Music" by Mr. Harrison LeBaron. The full program, under the presidency this year of Mr. Charles N. Boyd, indefatigable worker in the broader interests of the musician as a professional, seemed to have unusual variety and interest.



THE Annual Meeting was held Dec. 5th with the Hon. Senator Emerson L. Richards of Atlantic City as the guest of honor. Senator Richards addressed the Society on the subject of the Unit Organ and modern methods of voicing as applied to theater instruments. Mr. Reginald L. McAll also addressed the Society.

Admission to Academic Membership in the Society is now granted to holders of the degree of Music Doctor from any recognized university, and the Society's Examinations waived to such, though they are required, of course, to follow the usual procedure to gain membership in the Society, and must be successfully filling the position of organist in a prominent theater.

Another Demonstration has been arranged for Wanamaker Auditorium, New York, by courtesy of Dr. Alexander Russell, concert director of the Wanamaker Auditoriums. The picture for this occasion is the excellent "Merry-go-round," and Miss Vera Kitchener will participate in the program.

TRUETE ORGANISTS CLUB of Boston held a meeting Nov. 15th in the First Unitarian, West Newton, when Messrs Leland A. Arnold and E. Rupert Sircom played a recital, after the reading by Mrs. Florence Rich King of a paper by Dr. Archibald Davison of Harvard on "Protestant Church Music in America." The organ in the First Unitarian is a 3-46 Hook-Hastings, with Gallery Echo.

#### AMERICAN PEACE AWARD

A MOST elaborate plan has been perfected by which the Committee will be able to secure the opinion of all the better classes of American citizens on the proposed plan, to be accepted by the Committee and awarded the prize of \$100,000.00 given by Mr. Edward W. Bok, for America's participation in the affairs of the world for the sake of avoiding further wars. Every important body of national importance is planning to submit the plan to their members for vote, and many publications are giving it in full or in brief for the vote of their subscribers. Obviously



the ultimate idea of the referendum is to be able to give our representatives in Washington a definite expression of the opinions of the most representative American citizens on the question of whether or not Americans desire that we participate in the gigantic task of war prevention.

#### FIRST PRESBYTERIAN, CHICAGO

THE Church celebrated its 90th anniversary Dec. 2nd. This church is fortunate in having two musicians of prominence: Mr. Francis S. Moore, organist of the Church, and Mr. Philo Adams Otis, chairman of the music committee and a composer whose anthems have found frequent place on Mr. Moore's programs and on programs all over America. Among the many other events was the Nov. 28th program when Mr. Henry Purmort Eames cooperated with Mr. Moore in a two-part program dedicated to Mr. Otis, the first part of which presented exclusively Mr. Eames' compositions, the second being diversified, and including Mr. Otis' "Rise Crowned with Light" and Zeckwer's brilliant "Burst Forth my Soul." Maunder's "Song of Thanksgiving" was also presented at a special musicale, with the Choral Society and the Appolo Club. For the Nov. 28th musicale Mr. Moore had the cooperation of four solo quartets.

#### WANAMAKER AUDITORIUM

DR. ALEXANDER RUSSELL, indefatigable program-maker, has brought up a total of 100 recitals to date for Mr. Dupre, with more to be announced before the season closes. Last year the complete Franck organ works were presented in a series of recitals, and this year Dr. Russell is presenting the ten Widor "Symphonies" in three programs, by Messrs. Charles M. Courboin, Lynnwood Farnam, and Marcel Dupre, playing in the order named. Dr. Russell and the recitalists decided to allow M. Widor to choose the various Sonatas or movements for each of the players, but he replied in the following letter of appreciation to Dr. Russell:

"I am very grateful indeed for your project of a Widor Festival to be interpreted by Messrs. Courboin, Marcel Dupre and Farnam. As to choosing certain pieces rather than others for each one of these great artists, is this possible? Would not it be preferable to put into an urn the fifty and odd numbers of the works and proceed to draw lots? Let us leave to Messrs. Courboin, Marcel Dupre and Farnam the liberty to agree and choose."

Accordingly the players have selected their own movements and included only such complete Sonatas as they themselves thought most important. The following excerpts have been chosen:

\*First "Symphony"

Intermezzo. March Pontificale.

†Second "Symphony"

Pastorale. Andante. Finale.

\*Third "Symphony"

March.

†Fourth "Symphony"

Prelude. Andante Cant. Scherzo†. Finale.

A LAMENTATION: Though the number of pages of this magazine were increased from 551 in 1922 to 771 in 1923, there is yet not enough room to contain half the materials that could be and should be presented. The News Notes, for example, are cut right in the middle—and the remainder must be held till our February issue. This is regrettable. But it is not half so regrettable as the fact that so many very excellent articles have to be denied space each month—just because this magazine cannot as yet produce 132 pages a month. We hope it will some day. You can help, in the meantime, by spreading the magazine abroad to every civilized organist in captivity—and what a joy it will be to each one of them! Building a magazine is like winning a war. The commander in chief lays the plans, but it takes the men at the front to do the job. We want more men and women at the front, thousands more.—THE EDITORS.

†Fifth "Symphony"

Variations. Allegretto. Adagio. Toccata.

†Sixth "Symphony"

Allegro. Risoluto. Adagio. Finale.

\*Seventh "Symphony"

Allegretto.

\*Eighth "Symphony"

Moderato. Scherzo. Finale.

†Ninth "Symphony"

Allegro Serioso. Andante. Fugue. Variations.

\*Tenth "Symphony"

Choral. Cantilene.

\*Played by Mr. Farnam

†Mr. Courboin

†Mr. Dupre

#### MR. FRANK VAN DUSEN

THE American Conservatory presented two of Frank Van Dusen's advanced organ pupils in the recital at Kimball Hall Nov. 17: George Ceiga and Whitmer Byrne.

Recent appointments from the School of Theater Organ Playing: Stanley Anstett, Butterfly Theater, Kenosha, Wis.; Frederick Merriott, Adams Theater, Chicago; Miss Helen Searles, Woodlawn Theater, Chicago; Mrs. Cane, Harding Theater, Chicago; Miss Ruth Wiltrane, Ohio Theater, Indianapolis, Ind.

Mr. Van Dusen gave a recital at Fourteenth Scientist, Chicago, Dec. 7, and the first of a series of recitals to be given at the grammar school of La Grange, Ill., on Dec. 14. He gave a lecture on the "Early Development of the Organ" at Fulco Little Model Theater Nov. 21, which was followed by a recital given by students of the organ department of the American Conservatory, as follows: Toccata D minor, Nevin, Frederick Merriott; Grand Chorus B flat Dubois, Miss Grant; March Solemn, Borowski, Miss Ethel Herrstrom; Arcadian Sketches, Staughton, Mrs. M. Strong; March of the Magi, Harker, Mrs. M. Schultz; Hymn of Glory, Yon, Karl Broman; Toccata from Goethe Suite, Boellman, Whitmer Byrne; Fiat Lux, Dubois, George Ceiga.

#### GENERAL NOTES

INTERNATIONAL COPYRIGHT protection for Americans has been urged upon Congress by every organization of authors and composers in America. International protection can be achieved by the simple process of subscribing to the Berne convention. As matters now stand an American copyright is not worth anything in Canada or abroad. Another case where super-exclusiveness does not pay.

"PLUGGING" is being warred against by the best interests in the publishing and vaudeville worlds. It is an insult to our intelligence, now isn't it, to be compelled to sit in a theater while some cheap conductor forces us to listen to a cheap song just because he gets "graft" out of it!

B. S. MOSS THEATERS in New York also announce a series of free entertainments on Saturday mornings for the poor children. Prizes are also offered for the best essays on the value of the Keith Circuit to the child's education.